PLAY LIFE

PALMER

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WHEN THE JOY OF LIFE IS EARNEST PLAY

PLAY LIFE IN THE FIRST EIGHT YEARS

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PREFACE

We purpose in this book to suggest the development of the *spirit* of play rather than the development of games. Under "spirit of play" almost every waking moment of the child's life could be considered. To cover such ground is, of course, impossible; there are limits to knowledge, patience, and necessity. The first five chapters (Part I) deal with the way a child may play-educate his body, his mental life, his means of expression, and his ideals. The last four chapters (Part II) discuss the influence upon the child's life of his different surroundings — home, nature, playground, institutions.

An arrangement of plays under these headings will not result in lists which are mutually exclusive. The two parts necessarily cover the same ground, grouping the same plays into two classifications. In the first part they are arranged according to their similarity in response to some need of the child, in the second according to the circumstances in which they may arise.

Even the material in the different chapters overlaps, especially in Part I. At the beginning of life, activity has but one expression; it is only gradually that it becomes complex and capable of being differentiated into well-defined channels. Growth in one part of the organism necessitates change in all parts. A child cannot exercise his body without affecting in some way his mentality and morality. It is only possible in the various chapters to group games which seem to lay an emphasis on some particular aspect of play life.

Where the classification is made according to years, it merely implies that the average child of such age has reached the stage of development when he will enjoy the listed plays. During infancy, the first period of development — from birth to four years — a child generally plays alone and in an impulsive, unorganized way; during early childhood, the second period of development — from four to eight years of age — the plays gradually demand more coöperation and organization.

L. A. P.

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INTRODUCTION

Some years ago it was my privilege to know Miss Palmer, first as a student in Teachers College, and later as director of the experimental kindergarten in the Speyer School under my supervision. Here Miss Palmer proved her ability to work with a genuine experimental attitude of mind. In her studies under others she was truly the student in the intellectual hospitality which she offered to her instructors; but this was always accompanied with a sincere desire to put her own theories as well as those of others to the test of demonstration with the children under her care. In this work with the children all experiments were most carefully guarded, observed, and analyzed, and no one was readier than she to forswear her own theories, or to acknowledge the validity of those held by an opposing point of view, when put to the test of practice and demonstration.

The materials presented in this volume have been drawn from the most catholic sources and give evidence of an almost incredible amount of patience and labor in going over a wide field in her search for the best. As a result, Miss Palmer has brought together from these widely scattered sources a goodly array of songs, games, stories, nature materials, and manual arts. These have been carefully sifted and arranged with reference to the development of the child from early infancy through the period of early childhood. Such an attempt demands a good knowledge of the growing child as he passes from one stage to another, together with a critical judgment of materials suitable to each stage, if

continuity in development is to be maintained throughout. In this arrangement of materials with reference to the needs of the growing child, I believe Miss Palmer has made a helpful contribution to all who have the care of young children. While no one may agree with the author as to the age when the different materials are required, or with her judgment and taste in the broad selections offered, an earnest and painstaking effort has been made to provide materials of worth for those who have the care of young children in the home, the kindergarten, the school, the playground, the settlement, or the church. However, as the immense variety of materials offered is greater than any one person may use, ample room is left for the judgment of the mother or teacher, thus throwing upon her the responsibility of selecting just those best suited to the children under her supervision. This method, it is hoped, will stimulate the study of children in the light of materials which best fit in with their mode of growth.

The author of this volume does not send it forth as in any sense a complete or faultless solution of the problem it attempts to solve. On the contrary, it is put forth in a spirit of humility as well as courage, modesty as well as conviction, with the sincere hope that it will serve its day, and, in turn, stimulate further study in meeting the varied requirements of these fruitful years of childhood.

If this volume is used in the broad spirit in which it is conceived, its suggestions will not be accepted in any passive, servile, or literal attitude, for the materials chosen are but types and samples of what may be done. If studied and used in this spirit, I have no hesitation in recommending it to mothers, mothers' helpers, nurses, kindergartners, primary teachers, playground directors, and church and social workers.

PATTY SMITH HILL

PLAY LIFE IN THE FIRST EIGHT YEARS

PART ONE

THE INDIVIDUAL

CHAPTER I

PLAYS FOR THE DEVELOPMENT OF THE BODY

The baby new to earth and sky,
What time the tender palm is prest
Against the circle of the breast,
Has never thought that "this is I";

But as he grows he gathers much,
And learns the use of "I" and "me"
And finds "I am not what I see,
And other than the things I touch."

So rounds he to a separate mind
From whence clear memory may begin,
As thro' the frame that binds him in
His isolation grows defined.[1]

The tiny baby does not know the difference between himself and the outside world; he only feels himself a mass of comfort or discomfort. Accidentally a finger or toe finds its way into his mouth, a double sensation results, from his mouth and from his finger, and his training is begun in limiting the extent of his body. Later a spoon happens to be in the path of the aimlessly moving fingers; it is carried to his mouth and he has started on the road to the discovery that, although his sensations and feelings are bounded by his body, he has certain means by which he can control things beyond that limit. These are the simple beginnings

[1] Tennyson, In Memoriam.

in lifelong education, whose aim is to know the self, the world, and the relation between them.

Through the chance results of random movements and those movements which are instinctive and reflex, the new-born baby must build up the knowledge which gives power to understand and control himself and his surroundings. It is through constant repetition that movement and result become associated and the fund of knowledge grows. Some unexpected variation in the result may attract the child's attention and lead towards further discrimination. This is the method of sure progress — repetition, then variation. If the fumbling baby hand can find the bottle and put it into the mouth, then he knows that his eyes have told him the truth — that this object could be grasped and could be touched with the lips. If the warm milk does not come as expected, then there is something that he does not know about bottles — that they may be empty.

The first plays can hardly be classified under definite headings as movement and sense plays, so closely are the two related; we can only in an indefinite way separate those which might lead towards emphasis on movement or on sense training.

SENSE PLAYS

In sense plays a child tries to test his power of interpreting his material environment. They are of value not only because they make the senses keener but because they train the mind to pay attention to the impressions gained through eye, ear, and hand, and also train the body to respond to these with intelligence, quickness, and accuracy. A person keen to the nature of his environment lives not only in greater safety but with more enjoyment and efficiency.

Period of Infancy

Until nearly four years of age, most of the sense games are extremely simple. They consist of the mere activities of seeing, hearing, touching, yet they are very important because it is at this period that the most rapid progress is made in sense training.

First year

The first year is largely devoted to the development of the senses. The little newborn baby does not see objects or hear sounds. By the time of the first birthday he can distinguish flat surfaces from solid objects, can tell from what direction a sound comes, knows his body as related to himself, can connect object as seen with that as heard or as felt.

The mouth is the part of the body most sensitive to touch; opportunities should be given for the young investigator to learn about his toes and his fingers, about balls and spoons, yet no object should be constantly in his mouth. Constant sucking of a "pacifier" irritates the gums and mucous membrane of the baby's mouth, and may cause respiratory and teething difficulties.

Fumbling hands should be supplied with articles smooth and pleasantly rough, soft, and even hard though light, like a celluloid ball. (Care must be taken with celluloid toys as they are very inflammable.) These may be fastened by cords to the edge of the baby basket or top of the carriage, or to the edge of the stocking, so that they will be within easy reach to be grasped and pulled.

Although direct sunlight or bright light of any kind should be kept out of the child's eyes, as soon as he seems to notice a candle it may be moved a few times from side

to side to induce him to follow it with his eyes. A shiny object such as a watch may be held within reach until the little one becomes proficient in grasping it; then it can be slowly swung. This is training in marksmanship as much as the later shooting at a target; it requires coördination of eye and hand, and also perseverance.

Different pleasing sounds with bell or piano can be made and repeated when a child begins to show a tendency to pay attention to them. Adults must devise a patent muffler for their ears, as a baby should be allowed to pound with a spoon or other object upon wood, tin, or some resounding substance. Mrs. Hall[1] states an instance where a child of nine months was surprised at the difference in sound between a cup and a saucer when struck by the spoon. Opportunities might be given to notice contrasts. Occasionally when baby is striking the floor with his rattle push a pie plate within range and watch the sudden attention.

Very excellent suggestions are given with regard to the sense training of babies in Miss Shinn's "Biography of a Baby."[2] She suggests that a child should be allowed to gaze without interruption when paying attention to an object. A baby should be carried around so that it may grasp different things. He should have rubber objects near at hand to play with, and as he delights in grasping objects which resist, hard things should be provided when a sympathetic caretaker is near by. Objects should be hung from above, within reach, or fastened to the stocking, or placed on tables and floors so that the baby can pull and push. A baby's surroundings should provide objects contrasting and yet pleasing, stimulating but not exciting.

[1] *Child Study Monthly.*

[2] Millicent W. Shinn, The Biography of a Baby. Houghton Mifflin Company.

Second year

During this year babies direct their principal energy towards walking. They are thus able to carry on their investigations throughout a wider range. They are still interested in seeing, hearing, and feeling, and all the objects within reach become possible material for sense training.

Besides the furniture, spoons, and other familiar things which the child delights to use in his search for knowledge, he can be supplied with toys, such as a red and a blue ball, a wooden ball and a soft ball, a gong and a hammer, a bottle with flaked rice and, later, a box with stones. These two latter articles will afford endless amusement if the children are allowed to empty and refill and shake them. A newspaper is a very good plaything if an adult is watching; a baby likes to hear and feel the tearing. Only a few toys are necessary, as sliding a bureau drawer in and out, dropping a toothpick through a cane-seated chair, or folding and unfolding a towel, will play-educate a child of this age.

Third year

Within this year children make very rapid progress in language; it is the time when the words can be given which will clarify the sense impressions that the children have already received. It takes much patience on the part of the adult to try to understand the never-ending, topsy-turvy questions and to give replies which can be comprehended by a limited childish experience. Things are still the best teachers for the senses. The child should have placed within his reach, as far as possible, objects which will help him to learn the contrasts of his environment, and opportunities should be given to test these extremes. Familiar objects will teach him such opposites as hard and soft (chair and cushion), rough and smooth (carpet and

paper), near and far (table and window), loud and soft (clock and watch), high and low (bureau and stool), hot and cold (potato and ice), dry and wet (towel and washcloth), sharp and dull (needle and play scissors), round and straight (button and match), strong and weak (rope and string), large and small (father's and baby's chairs). When the child's

NATURE'S SENSE TRAINING

attention is attracted towards one of these qualities the adult should name it and let him try to find its opposite.[1]

For both eye and ear training, as well as for language development, ask a child to run errands, to "bring the thimble that is on *top* of the chair," to "find the spool that is *under* the table," to "put the broom *behind* the door." Make the request in a few simple words and be sure that it is understood and then followed as exactly as the child is

[1] This is the beginning of the discrimination which Mme. Montessori uses in her educational system.

capable of complying with it. An action carelessly performed is as bad or worse than not done at all. Politeness will be taught in the most effective way if the adult never fails to thank the child for his help.

Besides balls and blocks, no special toys are needed for sense training at this age, nor are there any special sense games. All life is play; acquisition of language is play, learning to distinguish the qualities of objects is play, so the waking hours can be one long playtime if opportunities are given to investigate the environment and to converse — that is, to exchange opinions — about it.

Fourth year

Attention should be called to finer discriminations in the qualities and relations of objects. Three degrees might be noticed in

Hardness:	bedstead, hair mattress, feather pillow.
Roughness:	broom, carpet, wood.
Distance:	window, table, chair.
Height:	ceiling, mantel, table.
Temperature:	stove, plate, ice.

"Dry," "sharp," "strong," "large," "crooked," are terms which can be applied in varying degrees to everyday objects.

An ingenious adult can make a rudimentary inset case, such as Mme. Montessori finds educative in having little children teach themselves differences in sizes. Select six or more spools of graded sizes. Cut circular holes in the cover of a shallow box, so that the spools will exactly fit in order of size. The child must get each spool into its proper place or there will be an odd one left over. Let the child experiment without direction until he has discovered the right use of his toy. Bottles can be used instead of spools.

Spools are very good playthings at this time. Some of them may be colored with paints or crayons or with the aid of nonpoisonous dyes, such as are used for clothing. Red, yellow, green, and blue are usually the first colors to be distinguished; later orange and purple might be added. These can be strung on a cord in many different color and size arrangements.

A YOUNG SCIENTIST'S EXPERIMENT WITH A GLASS OF WATER

Play with running water as an educative pastime is suggested by Mrs. Boole.

As preparation for hydrostatics, let the child dabble in water, with hands and feet, in warm water and cold, in salt water and fresh, as much as is safe from the health point of view. Let the baby have things to float in his bath—sticks, shells, toys of wood and china. Let him turn the water tap on and hold his hands under it and experiment on making splashes of many shapes and kinds. I do not mean that you should tolerate such disorderly mischief as turning taps on the sly and flooding the house; that is bad training for the child, as well as inconvenient for the household. But, when you are by to see that no harm is done, let the child turn the water tap when he wishes; not once, in order that you may show him something that you can see happen, but habitually. Let him play with falling water. What is wanted is to get his finger tips, so to

speak, quivering in response to the tremor of water at various temperatures and densities, and moving in various ways. All these physical experiences pass up to the brain and produce some impression there. They do not constitute knowledge (a man may dabble in water all his life and remain as ignorant of hydrostatics as a fish), but they do form the unconscious material which, when he comes to study hydrostatics later on, will make his knowledge living and real, not shadowy.[1]

At three years of age rudimentary forms of the later sense games can be played.

Sight Training

Hide the Thimble. Let the mother, while the child is looking, place a thimble or spool in an unusual place, then let him close his eyes for a moment; when he opens them, let him find the object. This is a memory as well as an observation test. Repeat this play for several weeks, but place the object in more obscure corners.

As the next step in this game, persuade the child to close his eyes, or to stay in another room, while the thimble is being placed in one of the well-known places, and then let him try to find it.

As a still later development, place the object in a new place — at first in plain sight — while the child is hiding, and then let him try to find it.

A child trained in this way will become a keen observer. If this is real play it is fair play, and the adult will take his turn at finding the thimble.

[1] M. E. Boole, Preparation of the Child for Science, p. 57. Clarendon Press, Oxford.

Ear Training

For ear training use a xylophone, gong, or piano. Strike notes that are far apart and help the child to distinguish high from low. If a drum is too noisy give him a triangle, so that he may make a rhythmic sound. A drum is preferable if the neighbors will not object; its simple resonance is more satisfying to the child than instruments with overtones.

Touch Training

Cover some of the child's toys with an apron or a paper. Let him put his hands under the cover and feel the objects. After a few trials he should be able to tell their names before looking at them. Gradually increase the similarity of the objects; have spools and bottles, buttons and pennies or stones. Sometimes let the child gather objects and cover them for the adult to guess.

None of these games needs a special play period. The game with the piano can occur when mother is dusting the parlor; at the end of the day the toys can be put away, afterwards naming these as unseen objects; the thimble game can be played in kitchen or sewing room at any time.

Period of Early Childhood

At four a fairly good control has been gained over the senses; a child has tasted and handled many things, although the familiar "Don't" has followed most of his attempts to understand his environment. He has made all kinds of noises, for the pleasure not only of producing them but also of listening to them. He now wishes to test his control of the senses with that of some other child or to gain social recognition when he has accomplished some feat.

Games of Sight

Fifth year

Hide the Ball. As a development of the earlier hiding games, let four or five children hide their eyes while another places a brightly colored ball in some spot where it is inconspicuous, but not entirely out of sight. Let the first child who sees the ball bring it to the leader. Increase the difficulty of the game by hiding smaller objects or those of a more neutral color in more obscure places.

Pictures. Letting a child tell all that he sees in a picture is good training in observation.

Beads. Boxes of wooden beads, called Hailmann beads, of the six prismatic colors and in three forms,—ball, cube, and cylinder,—can be purchased at any kindergarten supply store. These can be used for the early color and form discrimination. After the child has sorted them and built objects with the different colors and shapes, they may be strung upon a shoe lace, as suggested in Chapter IV, page 126.

Sixth year

Hide the Ball. The game as described above may be developed still further by inhibiting the instinctive response to the object when found. Let a few children close their eyes while the ball is being hidden. When a child sees the hidden object he must return to his seat. When all have taken their seats the child who first saw the ball gets it and hides it again.

One from the Ring. Have six different objects or balls of the six prismatic colors placed on a small ring on the floor. One child hides his eyes while the leader takes away one of the objects. After opening his eyes the child tries to guess which object has been removed. To make the game more difficult, increase the number and similarity of the objects.

Hiding a Child. A game similar to the above is played by a ring of children. One child closes his eyes and another leaves the ring. Then the one who closed his eyes tries to guess the name of the one who is hidden.

Mask Game. Several children hide their eyes while one child puts on a brownie or jack-o'-lantern mask. As the children guess the name of the masked child, they whisper it to the leader and then take their seats. When all are seated the first one to give the correct name has another chance to hide his eyes. Increase the difficulty of the game by covering the clothing.

Seventh year

Jack-in-the-box. Several children hide their eyes while one is chosen to go behind a screen. At a given signal the hidden child jumps high enough to show his face over the screen; the others try to guess who it is.

Little Indians. The little Indians are sent into the hall, without the children in the room knowing which ones are chosen. It pleases the little Indians to have bands of paper with feathers pinned to them placed on their heads (this disguises them also). The children who remain in the room form two lines facing each other, to represent the trees in the wood. All sing the following song:

One little, two little, three little Indians
  Running through the wood,
Who can name them one, two, three,
  In order, as you should.[1]

At the word "Running," the little Indians run in at one door and out at the other, passing between the rows of trees. The other children must name the Indians in correct order.

[1] Set to music in Welles and Smeltzer's "Sense Games with Piper and his Friends." Milton Bradley Company. Used by permission.

To increase the difficulty of the game, more than three little Indians may be chosen, and the words of the song changed accordingly, "Two little, three little, four little Indians," etc.

Hide the Spool. Hide some small object around the room while several children have their eyes closed. When they try to find it let the piano or clapping of hands grow louder as they approach the object and fainter as they go away from it.

Eighth year

Huckle, Buckle, Beanstalk.[1] A thimble must be hidden where it can be seen without moving anything, and yet where it is not likely to be noticed. It may be placed, for instance, on some object which is the same color. When a player sees the thimble, he must not show by his actions where it is, but must move to another part of the room as though still looking for it and finally sit down, saying, "Huckle, buckle, beanstalk." The game continues until everyone is seated, when the player who first found the thimble hides it again.

Hunt the Slipper. The children sit on the floor very close together in a ring. One is in the center holding a slipper or other long article. He hands it to one child in the ring, saying or singing:

Cobbler, cobbler, mend my shoe,
Have it done by half past two,
Stitch it up and stitch it down,
Now see with whom the shoe is found.[2]

[1] From "One Hundred and Fifty Gymnastic Games." Compiled by Alumni Boston Normal School of Gymnastics. George H. Ellis Co., Boston. Used by permission.

[2] Music in Mari R. Hofer's "Children's Singing Games." Milton Bradley Company.

During the chanting or singing of the last two lines the child in the center closes his eyes. The children in the ring either have their knees raised and pass the slipper from hand to hand under their knees or pass it behind their backs. The song is repeated while the customer tries to find the shoe which is quickly passing from hand to hand. The child with whom it is found becomes the next customer.

Observation Game. Place a few objects on a table, let several children look at them for half a minute, and then write down what they have seen. Gradually increase the number and similarity of objects and decrease the time limit.

Button, Button. The children stand in a ring and keep a button passing from hand to hand, while one in the center tries to touch the hand of the one who holds it. When it is found the one who held it goes to the center.

Hide and Seek. This game is familiar but never loses its charm. It can be played during all these years, from four to eight, and gives good eye training.

Games of Hearing

Fifth year

Difference in Sound. Have several resonant substances within reach, such as wood, tin, glass. Strike one of these while a child has his eyes closed. Let him guess which object was struck. Increase the number of substances to be distinguished.

Matching. Partly fill boxes of the same shape, such as small baking-powder cans, with stones, shells, beans, canary seeds, etc. Have at least two of each kind. Let the child shake them and put in pairs those with similar sound. Let him test by opening the boxes. Mme. Montessori suggests this type of educative play.

Sixth year

Bell Game. All the children put their hands behind them, except two, one of whom stands in the center of the ring with closed eyes while the other passes around the outside of the circle and places a bell in the hands of some child. When the leader has returned to his place, the bell is rung and the one in the center opens his eyes and calls the name of the one that he thinks holds the bell.

Who Stoops Last. Choose several children to walk around a circle. Play a march on the piano, stopping suddenly in the middle of a phrase. When the music ceases the children must stoop; the last one to do so must return to his seat. Continue until only one child remains.

Put Hands On. This game helps a child to follow the spoken word in opposition to his impulse to imitate an action seen. The children first practice putting both hands on wrists, toes, hips, etc., as the leader directs. Then, after explaining that the children must do as she says and not as she does, she will direct them to "Place hands on knees," and at the same time will put her own on her head. After a few trials, any child caught following the action rather than the word must take his seat; the one who remains standing longest wins the game.

What am I Doing? One child closes his eyes while another walks, runs, knocks on floor, or makes a noise in some familiar way. The blindfolded child tries to guess what has been done.

Seventh year

Finding the Goat. All the children form a ring except two who stand in the center; one is blindfolded, the other, the "goat," carries a bell or bunch of keys. When the game is first played the goat walks slowly around the ring

while the blindfolded child tries to catch him. After the children have become expert, the goat may be allowed to run.

Tap the Stick. One child who holds a stick is blindfolded. The others circle around him, singing:

> Let us pace around with singing,
> Till our playmate taps his stick,
> When he calls you do not linger,
> Call his name out loud and quick.[1]

Those in the ring stand still when at the end of the second line the blindfolded child taps the stick. He then points the stick towards someone back of him who takes hold of the end of it. At the close of the singing this child calls the name of the one in the center, who tries to guess who it is that has called him. This game may also be played by letting the blindfolded child in center tap his stick ten times while circle is pacing and then call "Stop."

Magical Music. The children stand in a ring with hands closed in front of them. One child hides his eyes while another, holding a button in such a way that it cannot be seen, passes around the circle, pretending to place it in each child's hands. He drops it in some hand unknown to the rest, and then whispers to the pianist where it is. The child who has closed his eyes tries to find the button, aided by the music, which grows gradually louder as he approaches it and softer as he walks away. Children of five years of age can play this game in simplified form by choosing the child immediately in whose hands the button is to be placed and by increasing the volume of music very suddenly when the child who holds the button is reached.

[1] Walker and Jenks, Songs for Little Children.

I say "Stoop!"[1] The children all stand in the aisles while the teacher, or whoever has been chosen to be the leader, stands in front, facing the class. Whenever the leader says, "I say 'Stoop!'" both she and the children stoop and immediately rise again. But when she says, "I say 'Stand!'" and stoops as before, the children remain standing. Those who make the mistake and stoop when the teacher says "Stand" are out of the game or must pay a forfeit.

Eighth year

The Peddler. All the children close their eyes while one child leaves the room. A doorkeeper is then chosen who goes to the door when the "peddler" knocks. The door is opened only enough to hear question and answer. The doorkeeper asks, "Who is there?" "A peddler." "What do you want?" "To show you my wares." "What have you to sell?"

> "Needles and pins and scissors and wax,
> Handkerchiefs, collars, candy, and tacks."

The children, still with eyes closed, try to guess the name of the peddler, whose voice may be disguised if the children are well known to each other.

The Lost Goat. As a step in difficulty beyond "Finding the Goat," all but one of the players may be blindfolded. This one holds the bell and rings it frequently. All of the blindfolded children try to catch the one who has the bell.

Going to the North Pole. A number of chairs facing different ways alternately are placed in a straight row. They number one less than the children who are to take part. As a march is played on the piano, the children walk

[1] From "One Hundred and Fifty Gymnastic Games." Compiled by Alumni Boston Normal School of Gymnastics. George H. Ellis Co., Boston. Used by permission.

around these chairs; when it stops suddenly each one tries to secure a seat. One is left standing, who is then out of the game. One chair is removed, and the game continues as before. The one who secures the last seat is the one who reaches the North Pole. This is often called "Going to Jerusalem."

This game may be played by making chalk marks on the sidewalk, one less than the number of children contesting. One child takes the part of musician by clapping his hands and stopping suddenly. The children then try to stand on chalk marks; one is thus left out. One of the marks is rubbed off, and the game continues as before.

Grind the Coffee. This is a game which needs closer attention than "Put Hands On." All the children play grinding coffee; they face one who has been chosen leader. He commences, "My aunt says to grind the coffee." He repeats this several times, then changes it to "My aunt says stop grinding coffee." He continues grinding, but any child who is inattentive and keeps on grinding must leave the game.

Horns.[1] For five to sixty players, indoors or out of doors. This game is played very much like "Simon Says." It is a quiet game that may be played with all the players seated, their forefingers placed on their knees or on a table or desk in front of them. The one who is leader says: "All horns up!" "Cat's horns up!" or "Cow's horns up!" whereupon he lifts his own forefingers, pointing upward. Should he name an animal that has horns, all of the players lift their fingers in similar manner, but should he name an animal, such as a cat, that has no horns, any player that lifts his fingers in imitation of the leader is out of the game.

[1] Jessie H. Bancroft, Games for the Playground, Home, School, and Gymnasium. Used by permission of The Macmillan Company, New York.

Chickadee-dee.[1] For five to ten players, in a dark room. This game is a good one for the loft of an old barn on a rainy day. The writer obtained the game from a group of boys who found it one of their chief sports used in this way.

It is necessary to prepare in advance a rather large, soft bag; an oat sack or a potato bag may be used. This should be nearly filled with dry leaves or some substitute, and the end gathered up and tied with a string, so as to leave quite a hilt, or handle, for a firm grasp. All light is shut out of the place, so that the sense of hearing will be the only guide in the game.

One player, who is It, is seated on the floor in the center of the loft or room and holds the sack. The object of the game for this player is to tag or touch any of the other players with the sack without leaving his sitting position on the floor. The object of the other players, who are scattered promiscuously, is to approach as near as possible to the center player, taking him unaware with a taunting cry of "Chickadee-dee!" close to his ear.

The game starts in perfect silence and darkness. A player steals up to the center man, calls "Chickadee-dee!" and darts back again as quickly as possible, the center man whirling his bag round in a circle and hitting out with it in the direction of the voice, trying to hit this player. While he is doing this another player from some other direction repeats the call of "Chickadee-dee!" close to his ear and darts back or dodges. Any tactics may be used for dodging, such as dropping to the floor, jumping, or the more usual modes of dodging. Any player hit with the bag exchanges places with the one in the center.

[1] Jessie H. Bancroft, Games for the Playground, Home, School, and Gymnasium. Used by permission of The Macmillan Company, New York.

Games of Touch

Fifth year

THREE MEN OF GOTHAM[1]

There are three men of Goth - am who

are so won - drous wise, That they can tell things

large and small, And things of mid - dle size.

[1] Welles and Smeltzer, Sense Games with Piper and his Friends. Milton Bradley Company. Used by permission.

Sixth year

THE MYSTERY MAN[1]

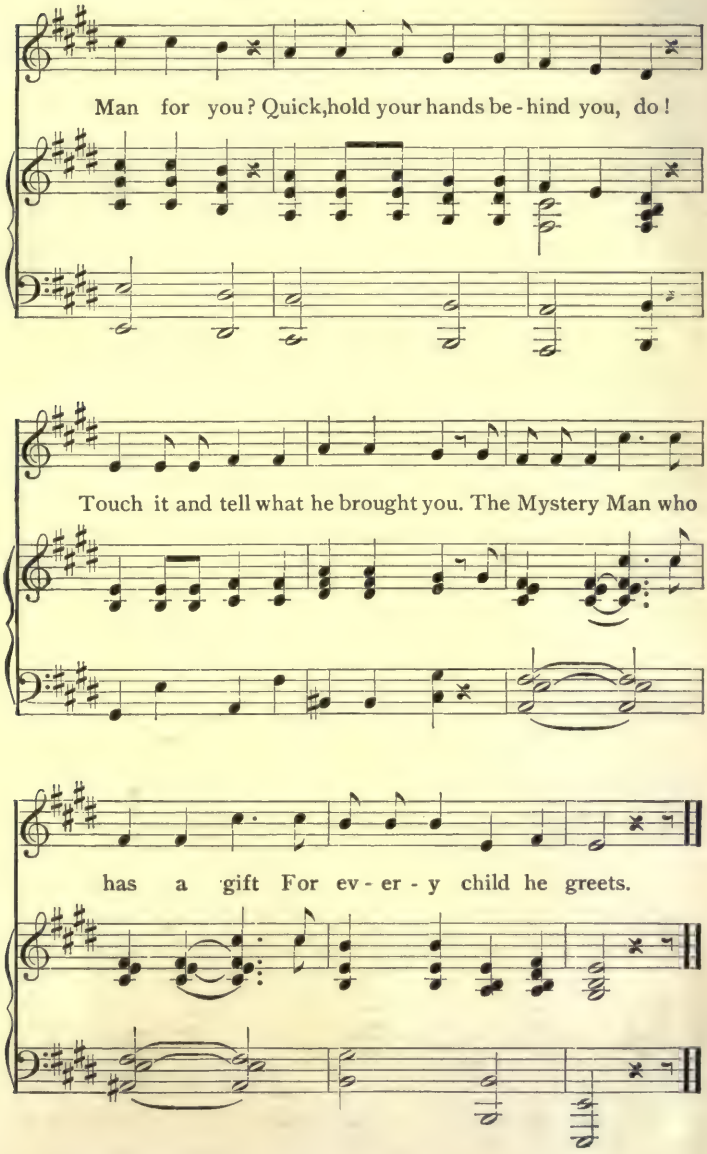
Kate Whiting Patch *Clare Sawyer Reed*

The Mys-ter-y Man has come to town, Come to town,

come to town, And he is wan-der-ing up and down, All

up and down the streets. Oh, what has the Mys-ter-y

[1] Clare Sawyer Reed, Timely Songs and Games for the Kindergarten. Used by permission of the J. L. Hammett Company.


Man for you? Quick, hold your hands be-hind you, do!
Touch it and tell what he brought you. The Mystery Man who
has a gift For ev-er-y child he greets.

Seventh year

Which? The children form a circle with hands held behind them. One child passes around the outside of the circle, saying:

Two hands you own,
Two gifts have I,
Answer me quick
As I pass by.
Which hand holds the longer stick?

At the end of the stanza he places in some child's hands two objects which can be contrasted in length, size, weight, thickness, smoothness, etc. If correctly guessed, this child now passes around the circle.

Eighth year

Still Water. The children move freely within a limited space while a blindfolded child counts ten and then says, "Still water, no moving!" This child tries to find one of the others who are now standing still. When he finds one he feels the face and, if necessary, the dress, and guesses the name of the one he holds; if not correct within three chances, he must repeat the game.

The Night Store. Have a table arranged with several bits of cloth, such as wool, silk, and cotton, or with pieces of wood, stone, and glass. One child is chosen as storekeeper. A blindfolded child is led to the table and says, "I want to buy a silk dress." The storekeeper places in the child's hands some other material. He must then say, "No, this is wool." The child is tested several times before the material for which he asked is handed to him. If all the guesses have been correct, he becomes the next storekeeper. This game can be played with younger children if there are only two or three materials and these show sharp contrast.

Games of Taste and Smell

The delicate training of these senses is not as important as that of the others. Now and then a game in which the children try to differentiate fruits or flowers will interest them in training themselves.

Chin Chopper. Have pieces of apple, pear, and peach or orange, grapefruit, and lemon. Let the child close his eyes, then chant:

> Chin chopper, chin chopper, chin chopper chin,
> Open your mouth and I 'll drop in.

As the words are repeated, the child who stands with closed eyes opens his mouth and tastes what is placed there, then tries to guess what it is.

Daffodils. Let a child close his eyes. Hold a flower over his head or nearer if the perfume is faint. Then sing:

> Daffodils and violets,
> Roses, sweet and fair,
> Tell me, pretty maiden,
> What have you in your hair?
>
> Oranges or grapes or plums,
> Apple, peach, or pear,
> One I place within your hand,
> Guess what you have there.

This last stanza can be repeated for either a touching, tasting, or smelling game.

MOVEMENT PLAYS

In the sense plays a child is trying to gain or to test control over his five senses; in movement plays he is gaining or testing control over the motions of his body or his extremities. These plays are often rhythmical in character

and lead towards gymnastics or dancing in later years. For the first four years it is difficult to separate the two kinds of movement play — those which tend towards development of skill and those for interpretation. The tiny child when he imitates, copies isolated actions and then repeats these over and over. It is to him the whole of a story, and he wants to tell it many times in order that he may become proficient in the telling. So skill develops through imitation as through activity — for its own sake.

Period of Infancy

First year

Many little rhythmic movements of the limbs or whole body delight baby and help in strengthening his muscles and mind. "The child's first practice in the direction of future walking is found in kicking, which is so essential to muscular development."[1]

Froebel's "Play with the Limbs"[2] is well known. In the picture which accompanies it is seen a mother bracing her hands against the kicking feet of the laughing baby. The mother's response makes baby feel her sympathy; the tones of her voice convey it too as she sings or chants:

So this way and that,
With a pat-a-pat-pat,
And one, two, three,
For each little knee;[3]

or the well-known one:

Shoe the horse and shoe the mare,
Let the little colt go bare.

Tread the grass and tread the ground,
Soon he 'll scamper round and round.

[1] Groos, The Play of Man, p. 79.
[2] Susan E. Blow, Songs and Games of Froebel's Mother Play, p. 3.
[3] Emily Huntington Miller.

Kicking against a newspaper gives a double pleasure from the exercise of the legs and the resulting sound.

For exercising the arms, chant:

Pump, pump, pump,
Water, water, come,
Here a rush, there a gush,
Done, done, done.

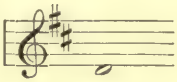
For turning the whole arm round:

Pinwheel twirl around so fast,
Twirl, twirl, twirl.

Let the whole body sway down and up:

Down - Up

Repeat many times and finish with:



Down

Throwing is a good exercise for the arms this year. When creeping begins, baby knows the best way to develop his body and mind by the use of arms and legs to find new toys and new scenes of action.

Second year

For the principal movement play during this year, mother may supply steady chairs and a clean pair of stairs, also a protecting hand. Patience is about the most important adult help needed for exercise. Let the child pull himself up and

walk as much as he will without urging. Most children are so proud of their accomplishment and their muscles are pleading for so much exercise that the little ones will easily overtax themselves if persuasion is used. Lead a child to find out what he can do and then supply opportunities to do it is a fairly safe rule, when applied with mother-sense.

GOOD GYMNASTIC EXERCISE

TROTTING, TROTTING, TROTTING

A child enjoys repeating the same plays over and over, but he also enjoys varying a familiar one. Father often trots the baby on his knee; this little play may gradually gain variety by changing it in the following way:

The first play and chant may be:

Walking, walking, walking,
  Go, pony, go.
Walking, walking, walking,
  Whoa, pony, whoa.

When baby has become sure of his balance, father may increase the speed of the pony:

Trotting, trotting, trotting,
  Go, pony, go,
Trotting, trotting, trotting,
  Whoa, pony, whoa.

Weeks later the child will be delighted to find that another change can be made by making the pony gallop. The completed play would be in five acts:

1. Walking.
2. Trotting.
3. Galloping.
4. Trotting.
5. Walking.

The arm stretching can be accompanied with an interpretative rime:

So big is the darling baby,
  She seems like a giant tall,
And now she 's so very tiny,
  She 's a little fairy small.

And now she 's a shadow growing
  So big and so straight and slim,
And now she 's a darling girlie,
  For kisses to nestle in.

The play of "Down, Up" used in the first year can become more vigorous and end with a toss:

There was an old woman
  Tossed up to the moon,
She scattered the stars
  With her own little broom.

Tossing and twirling can be combined, accompanied with the Mother Goose rime:

> Dance little baby, dance so high,
> Never mind baby, mother is nigh.
> Crow and caper, caper and crow.
> There little baby, up there you go,
> Up to the ceiling and down to the ground,
> Backward and forward, around and around.
> Dance little baby and mother will sing,
> With a sweet little song, ding, ding, ding.

Children of this age like to "hustle things about" for the sake of proving their power. They like to roll over and over and to move in all the different ways that they can invent.

Third and fourth years

In these years a child likes to test his power of walking on the edges of curbstones or going in and out between the palings of a fence. He wants to throw the ball and then run after it and grasp it. He wants to walk and run, climb and jump, most of his waking hours. He wants to roll on floor or grass. The best education for the child is the opportunity to be as active as he wishes, except in the case of a nervous child who needs quieting rather than stimulation. Care must be taken with all children that the movement is not due to excitement but to demands of the growing muscles.

The child imitates many of the actions he sees around him; he drums with his hands, waves a hand for a flag, bends his body up and down, and twirls around in his efforts to dance. He runs like a horse or dog, and waves his arms when he sees a flying bird. All these plays, although only crudely interpretative, help the child to observe, to develop his desire to imitate, and to gain control over his body so that his expression will become more adequate.

A little rime for bending the head and closing the eyes is the following:

Niddy, noddy, niddy, noddy,
  Winking, blinking in the light,
Niddy, noddy, niddy, noddy,
  Close your eyes and say good night.

Period of Early Childhood

The most important movement plays of this period are those which develop the large muscles of the trunk. Tyler says, "If we would fortify the nervous system of the child so that it will not collapse . . . under the strain of modern life, we must encourage him to use the heavy muscles of trunk, legs, and shoulders." If adults realized the great value, for physical and mental health, of a few pieces of apparatus, no home would be without them. The most useful apparatus is the slide; besides this there should be a swing, parallel bars, and hanging rope or trapeze. There are no special plays for these; the child will devise his own in endless variety.

Fifth year

During this period the child makes for himself more difficult tests with regard to his control over balance and various ways of moving. He hops on one foot, or walks along a crack in the pavement, or jumps down steps. He skips at first with one foot and later with two.

Sixth year

A child of this age tries to jump the rope, to slide, to whirl around, to hop a certain distance on one foot. Previously it has been a great feat to perform the act, now he begins to set a certain limit as a goal.

A tricycle helps to strengthen the leg muscles, and at the same time it relieves them from carrying the weight of the trunk.

Imitations become more exact and varied. The horses may walk, trot, gallop, and high-step. The birds may fly high up into the sky or low down, be large birds with wide-spread wings or tiny ones with small, quickly moving wings. The running may be done lightly, as a ball bounces. The hopping may be done on two feet and with body bent to imitate a frog. Arms can be waved up and down for windmills while the body is held more rigid than for seesaws. The whole body can sway to represent the trees blown by the wind. The adult should direct the child's attention to the ways in which the plays can be varied and woven together to form a tiny drama and the movements made more controlled and exact; yet care must always be taken that imitation of details does not seem more important than the expression of the spirit of the thing imitated.

Seventh year

The plays to test skill become social in their character; the child now tries to jump farther than his playmate, or to run faster, or to slide longer. Individual exercise becomes practice for these more important tests.

The interpretative plays take on the character of dramatic games. A few plays may still remain very simple, such as the imitation of the march of the soldier, or the light step of the fairy, or the stride of the giant; but as a rule, the separate actions are woven together to form a plot.

Eighth year

At this age the plays for control of bodily action have become almost wholly social games of contest, and the interpretative plays have become dramatic games.

Through activity and imitation, all life gains meaning for the child — his own life and that of others. He develops the feeling that the whole world is food for his imagination, and he can use his body to help him understand it. By expressing his ideas of his world he gains the power to express more adequately, and he learns to observe and to strive to understand in order that he may express. Encouragement of right expressions develops in the child alertness to the best in his environment, and he will tend to gather experience in these directions.

Exercises for the Development of the Control of the Body through Gymnastic and Interpretative Movements

Fifth year

Tap toes standing; sitting.
Tap heels standing; sitting.
Tap toes together.
Tap heels together.
Body up and down on toes.
Walk on line.
Run on tiptoe.
Skip on one foot.
Hop on two feet, like birds.
Jump down step, land on toes.
Walk on tiptoe, like fairy.
Body down; up on toes.
Body bend sideways at waist, like seesaw.
Knees up when walking, like high-stepping horses.
Arms outstretched, fly like birds.
Arms up and down, back and front, twirl.
Hands clap loud; soft.
Body with arms up, sway like trees in wind.

Sixth year

Walk slowly; fast; like ponies.

Walk with body bending forward, like horses drawing heavy load.

Walk with long steps; on tiptoe; tall, like giants.

March like soldiers.

March with hands on head for caps; on shoulders for epaulets; waving for flags; imitating different band instruments.

Run on line on tiptoe.

Skip with two feet.

Hop on one foot.

Gallop like horses.

Jump over low stick, like hurdle.

Tramp like horses.

Body down slowly; up quickly.

Body bent front and back at waist, hands on hips.

Feet slide from side to side, like skating.

Stretch hands up, pick apples from trees.

Stretch hands down, pick apples from ground.

Stretch up to take hold of rope; pull far down.

Clap hands quickly; slowly.

Clap hands back; front; above head.

Twirl hands quickly, slowly, like wheel.

Arms extended, one up, other down, like windmill.

Arms extended, push back, like rowing with oars. (This is reverse motion to actual rowing, but in this form is excellent exercise to expand the chest.)

Twirl arms out, up, back, down, like wheels. (Give in this exact order; the reverse motion does not develop the chest or waist muscles.)

Head bend up, down like toy sheep.

Head sideways bend.

Head roll *slowly*.

Seventh year

Walk with bean bag on head.

Run slowly; fast; like pony.

Hop twice on one foot, then twice on other.

Jump to regular counts, like jumping rope.

Jump over three sticks, low, medium, and high.

Walk, tramp, tramp, soft, soft, etc.

Run three steps and slide.

Body up and down slowly, like flowers growing and fading away.

Body down and up quickly, like jack-in-the-box.

Body roll at waist.

Body twist at waist, twist at ankles, elbows, wrists.

Body bend, arms stretch, and throw like shoveling earth or snow into a high wagon.

Arms extend, fly with short motions like small birds; with slow, graceful ones like large birds.

Place hands on head, then shoulders, then clap three times; etc.

Place hands on shoulders, head, clap front, clap back.

Hands twirl, twirl, clap, clap.

Hands together, close to body, push out in front.

Hands together, then widely extend and bring back to sides, like motions of swimming.

Push hands out against imaginary weight, pull back.

Twirl body once and sink *lightly* to floor.

Eighth year

Stretch hands up and walk on tiptoe.

Walk with book on hand, slowly; quickly.

Run with bean bag on head.

Jump up to touch mark on wall.

Skip twice on one foot, then twice on other.
Hop a certain distance on two feet; on one foot.
Jump a certain distance on toes.
Body down, far up, jump quickly, coming down on toes.
Right arm and right leg swing, then left arm and left leg.
Hands twirl, high to low, like leaves falling.

CHAPTER II

PLAYS FOR THE DEVELOPMENT OF SOCIAL RELATIONS

In the games suggested in the previous chapter the children use their own bodies to carry out their play ideas. While physical activity is demanded to carry out most of the following games, it is directed either towards or against other people, so that they are more especially for play with the social spirit. They help a child to gain a consciousness of his relation to other human beings. These early plays are important in aiding him to form a true estimate of himself as a member of the great human family. He lays a foundation for the development of sympathy, kindness, love for his fellow man — those social qualities which make the individual not only well rounded but also useful to society.

Period of Infancy

The first years are family years; it is only at infrequent intervals that a child under four plays with those outside of the home circle. This keeps him in contact with those older than himself or with those younger. During this period a child is trying to realize himself as an individual, unlike and yet like others physically and mentally. The adult with whom he plays allows for his immaturity, and when the child plays with the baby he understands intuitively that he must not exert his full knowledge and force.

During these four years, although the child's attention is chiefly occupied by his own activity and that of the home

people, his interest in those of his own age is keen. The little baby early feels his kinship with other children and with animals. At first when he sees them he expresses his feeling by waving arms and kicking legs. A little later the child reaches out to grasp the dress or other belongings of the possible playmate. When aim has grown more certain, then the hands of the little friends clasp. When about two years of age, a child wishes to do the same thing that another child is doing. It is not yet action *with* another child but imitation, action alongside of him; if the other child picks up stones, then the two-year-old wishes to pick up stones. When about three years of age, it is bodily activity that is desired alongside of the other child; if one runs, the other runs; if one claps, the other claps. They are coming nearer to the recognition of the interests common to both which unite them, although they would not yet be ready to share in the use of the same toy or to wait their turns in play.

The early social plays are the little responses to physical activities such as are mentioned under rhythmic plays and finger plays, as "Patty Cake," or they may help the baby to learn about himself, as "This Little Pig" or "Knock at the Door."

When mother hands baby a flower and says, "Give the flower to auntie," she is helping the little one to find his relation to others. When the adult plays horse or train with the little one, he is helping in the child's socialization.

In the simple little game of "Peek-a-boo," when mother hides baby's face behind a handkerchief for an instant, saying, "Where is baby?" and then draws it away exclaiming joyfully, "Here he is!" the mother is responding to the child's dawning instinct to hide, and she is teaching the child to feel himself separate from his environment and yet important to the human beings in that environment; in other words, she is emphasizing his individuality.

Hide and Seek. Until a child has reached the age of four he can hardly bear to hide himself alone, entirely out of sight. Unless he has some playmate to stay with him, these early plays of hide and seek must be very rudimentary. The little one must be in plain sight and the adult must only pretend to look for him. This game can be developed as was the hiding of the thimble. Have the child close his eyes while the adult hides. Secure increasingly more obscure places, as this will arouse the child to think of new corners and better ways of hiding.

Coo-coo. Coo-coo is a form of hide and seek. When completely hidden a child does not like to lose his sense of companionship. He calls "coo-coo" to reassure himself, and if the answering "coo-coo" does not come, he rushes out, unable to bear the suspense. This coo-coo game might be played the first few times that the child or adult hides entirely out of sight, and again when new and harder places are tried.

Period of Early Childhood

At four years of age, although the child is still interested in his own activity and in the home people, his interest in those of his own age becomes the predominating passion. He wishes to enlarge his idea of his personality by feeling himself one of a group, by recognizing and gaining recognition from his playfellows. He now wishes to associate with those of equal development, and as he grows towards eight years he becomes increasingly capable of taking his place as a member of an ever larger group of equals. This intense interest changes the character of *all* his plays and games.

The ideal number for a play group of four-year-old children is six or ten; the social excitement and necessary self-inhibition in a large game group is too great for little children.

PLAY DEVELOPS EARNESTNESS AND SELF-CONTROL

For this reason the social games should show a gradually increasing demand for self-control as the children grow older. The younger ones need to come to a climax quickly; their self-control extends only through an impulsive beginning, a sudden climax, and then an abrupt or disorganized end. Gradually more and more of complexity of plot may be introduced into the game. The little ones wish to play all

the parts, but as they develop, the games should call for different kinds of action, so that different parts must be taken, each of which is necessary to complete the thought of the whole. This is good preparation for later team play.

The control demanded should also show results in the so-called fairness of the play. If a ball is hidden, the small child does not think that it is wrong to have someone tell him where it is. He feels that the object of the game is accomplished when he clasps the object in his hand; the rule that no one may tell where it is lying is too complicated for him to understand. At about four or five years of age the child begins to appreciate rules, and desires to make his play more difficult by dictating the way in which a result shall be obtained. It is then that the greatest care must be taken to give the right moral training. The conception of fair and unfair play is almost the first genuine and spontaneous moral distinction which the child makes.

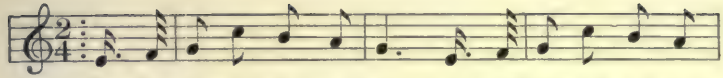
The group feeling, which is the essential object of these plays, may be augmented in various ways: (1) by concerted action; (2) by imitating another; (3) by choosing and being chosen by another; (4) by acting with the one chosen; (5) by testing control of action with another.

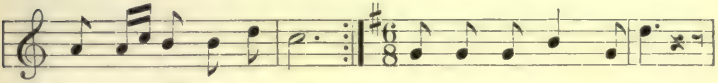
Games of Concerted Action

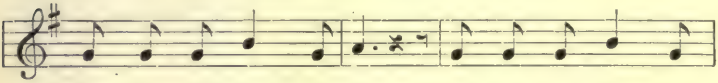
For four-year-old children these games must have very simple motions and must be for the sake of the mere activity. As the children develop, the actions may become more interpretative or demand more skill.

Fifth year

Looby Loo (simplified). Form in a circle, but omit the circle dance at the end of each stanza; four-year-old children cannot control themselves enough to hold hands while moving swiftly. Sing:



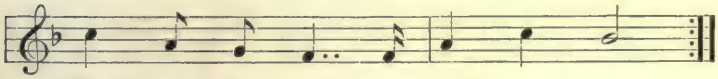




I will put my other hand in, etc.

Then "two hands," "one foot," "other foot," "two feet," "one head," "whole self." End each stanza with "Here we clap [shake or skip], looby loo," etc.

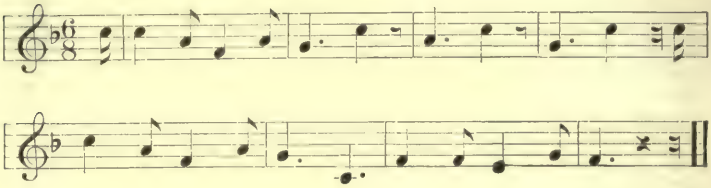
The Wheel. All the children join hands and circle around, singing:



This game can be developed further in several ways: by choosing one child to stand in center for hub; by reversing

the motion of the circle, saying "Whoa! back!" by dividing into two and, later, into four wheels, each with its hub; by forming concentric rings.

The Carpenter. Almost any activity with which the children are familiar will fit into the following rhythm:



The carpenter is sawing, sawing, sawing,
The carpenter is sawing, sawing boards to-day.

The carpenter is hammering, etc.

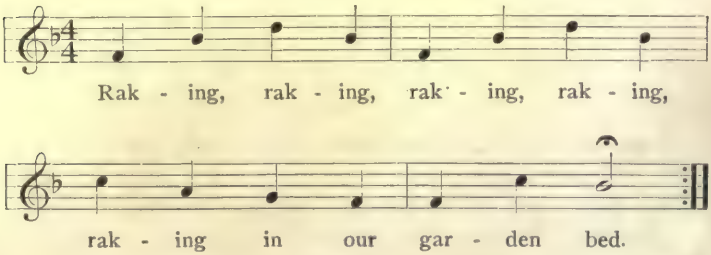
The carpenter is planing, etc.

End with,

. . . making a house to-day.

All the children while singing imitate the action indicated.

Spring Game. Any gardening activity which the children suggest, such as planting, weeding, digging, may be dramatized and acted out to the following rhythm:



THE CLAPPING SONG[1]

1. Let your hands so loud - ly clap, clap, clap, Let your
2. Swift - ly roll your hands so wide a - wake, Let your
3. Let us climb the lad - der, do not fall, Till at

fin - gers brisk - ly snap, snap, snap, Then
fin - gers brisk - ly shake, shake, shake, Then
last we reach the stee - ple tall, Then

fold your arms and qui - et be, and qui - et be.
fold your hands and shut your eyes and qui - et be.
fold your hands and shut your eyes and qui - et be.

[1] From Riley and Gaynor, Songs of the Child World, No. 1. Copyright, 1897, by The John Church Company. Used by permission.

Sixth year

Lads and Lassies. TUNE: "Comin' thro' the Rye."

Lads and lassies out a walking chance some day to meet,
First they bow, then clasping hands, dance with fairy feet.
Tra, la, la, etc.

Lads and lassies, home returning, gayly wave good day,
Hoping soon to meet again for a happy play.
Tra, la, la, etc.

The children walk in different directions as though on the street. At the words "First they bow," they bow to each other and then all join hands in one large ring. They dance to the right during the chorus. If desired, the chorus may be repeated while all dance to the left. At the beginning of the second verse the children separate and walk away, waving good-by. During the second chorus all clap hands to the music.

Wind up the Faggot.[1] The children form a line with a large child at the head. Holding hands, the players wind slowly around the head child as a pivot, singing, "Wind up the bush faggot, and wind it up tight; wind it all day and wind it all night," until all are wound up tight. Then all sing, "Stir up the dumplings, the pot boils over," singing faster and faster and jumping up and down, keeping time, until all are in a general mix-up.

This game can be varied by having the head child lead the line into a smaller and smaller ring until he stands in the center. A more orderly way of dispersing — without the rollicking fun — is to have the head child reverse his steps and lead the line out into the large circle again.

[1] From George Ellsworth Johnson, Education by Plays and Games. Used by permission of Ginn and Company.

Seventh year

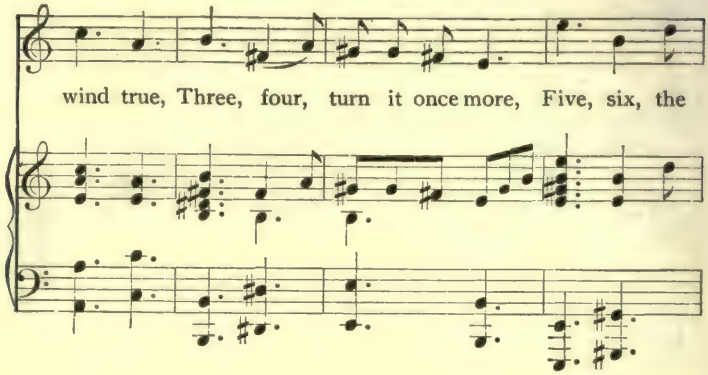
WINDING THE CLOCK[1]

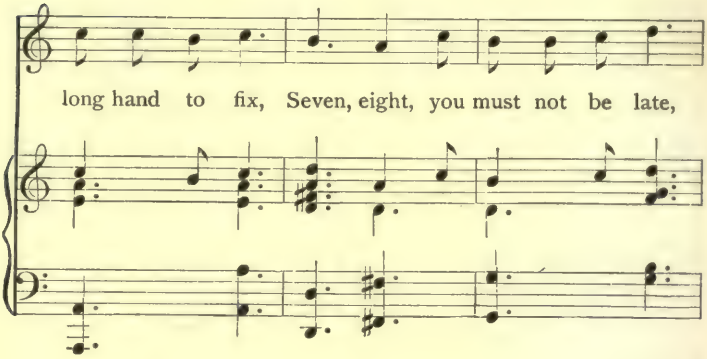
Round, round, wind the clock, Hick - o - ry, dick - o - ry,

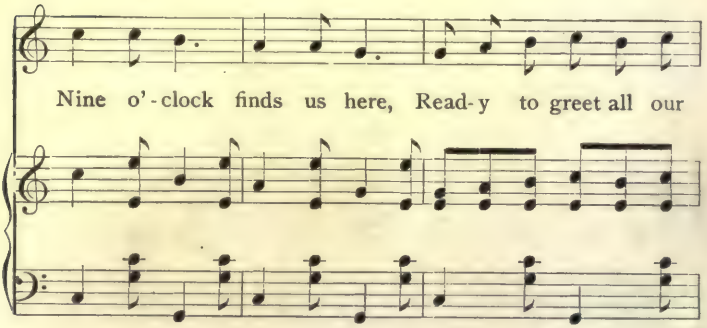
dick - o - ry dock, Round, round, stead - y and slow,

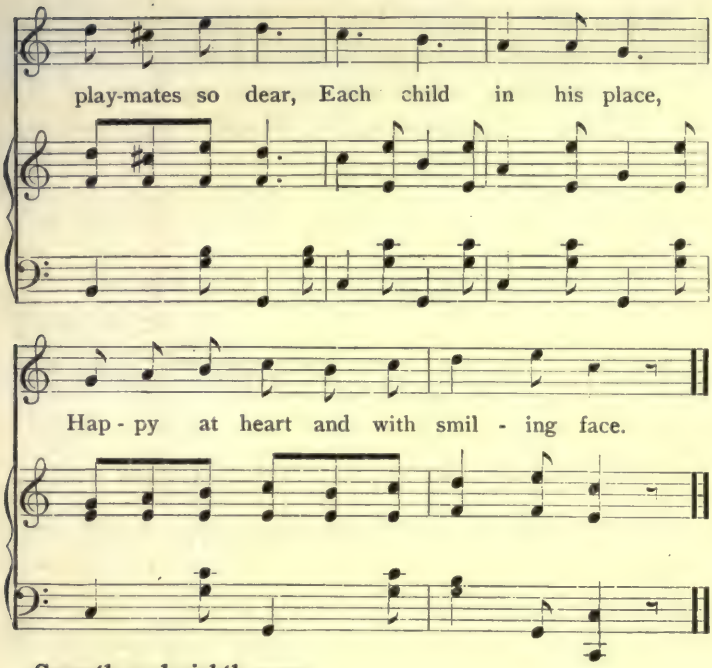
This is the way that the key must go, One, two,

[1] Marched in snail form. From Riley and Gaynor, Songs of the Child World, No. 1. Copyright, 1897, by The John Church Company. Used by permission.


wind true, Three, four, turn it once more, Five, six, the


long hand to fix, Seven, eight, you must not be late,


Nine o'-clock finds us here, Read-y to greet all our



Seventh and eighth years

Most of the games of concerted action for children over six take definite form as dances or contests.

Games of Imitative Action

Fifth year

Yankee Doodle. To this tune children sing:

Yankee Doodle is in town,
  Tra, la, la, la, la, la.
First it 's up and then it 's down,
  Tra, la, la, la, la, la.

The leader at the first word makes some motion with hands or feet, such as waving hands or stamping feet, and the other children imitate.

To the Wall. Children stand in a straight row opposite a wall. The first child goes to the wall and back, hopping, shaking his head, or making some similar motion. The other children imitate him. The second child then has a turn to show how to go; etc.

Sixth year

A Ring Frolic

LITTLE TRAVELERS[1]

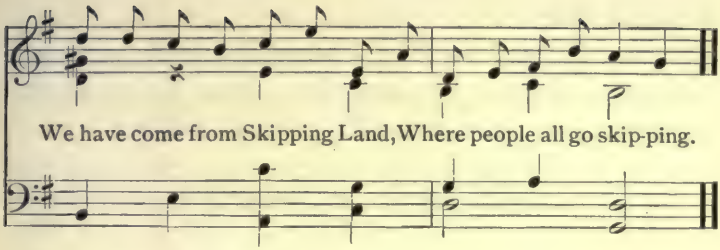
Emilie Poulsson *W. W. Gilchrist*

Wel-come, lit - tle trav - el - ers! Wel-come, wel-come home!

Tell us, lit - tle trav - el - ers, From what land you've come.

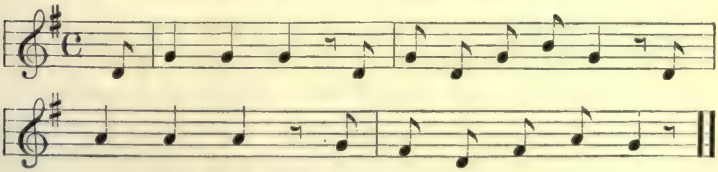
We have come from Skip-ping Land, Where people all go skip-ping,

[1] From Emilie Poulsson, Holiday Songs. Used by permission of Milton Bradley Company, Springfield.



Two children, the little travelers, go from the circle, decide what land they will come from, and when the children on the circle sing the question, the travelers reply, suiting the word to the action; that is, "We have come from Flying Land, where people all go flying," or from Bowing Land, Sleeping Land, Dancing Land, Hopping Land, Talking Land, etc. During the repetition of the last two lines of each verse, all the children sing and join in the action shown by the travelers. This game should be a real frolic, and the children should be allowed great freedom in their choice of the "land" to be represented.

Little Boy and Playmates. The children form in two rows facing each other, with one child halfway between them near one end. This child goes up and down between the rows, showing the action which all are to imitate.



A little boy and all his playmates then
Went out to (hop) and then (hopped) home again.

This song is repeated while the two sides advance to the middle and return to their places, imitating the action of the leader. This child then chooses another to be the leader.

Seventh year

Follow Leader. One child is chosen as leader. This one tries to perform actions which it will be difficult for the others to follow, such as jumping to touch a high point with the finger, standing on one foot for several moments, etc.

Santa Claus. The children are seated or stand in a ring. The first child turns to his neighbor and says, "Santa Claus is coming to-night." The other questions, "What will he bring?" "A drum." "How does it go?" "It goes this way." Others imitate action.

The game can be continued in two ways. Either the same question and answer can be repeated all around the ring or the next child can think of a different toy; the latter is the less tedious way.

Eighth year

At about the eighth year the games of imitative action change their form quite definitely to games of contest.

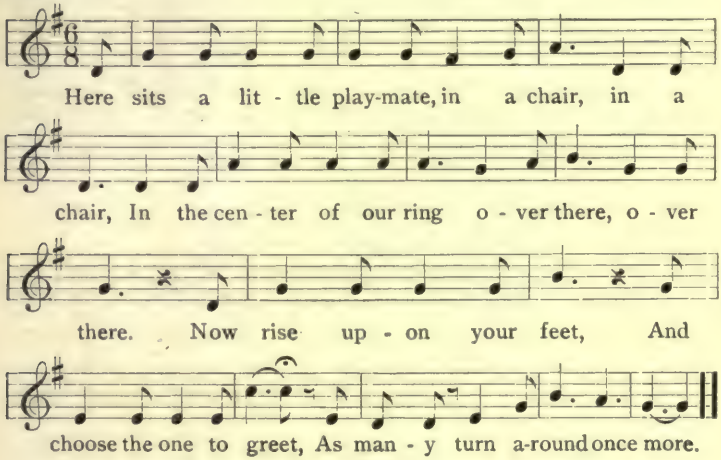
Choosing-Games

These games for little children consist merely of the choice of another child, but soon the two children wish to act together and later to contest with each other.

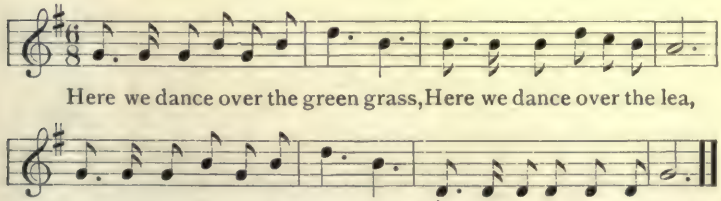
Fifth year

Silent Greeting. All the children form a ring except one who stands in the center. This child extends his right hand towards some other child who comes forward, shakes hands, and takes the place in the center of the ring. The child who has been in the center then returns to the ring, but faces outward. This is repeated until all are facing outward; then all join hands, and the first child leads a march back to original position.

Playmates. The children stand in a circle with one child seated in a chair in the center. They walk around singing, while the one in the middle suits his actions to the words of the song. At the end of the last line he extends his right hand to some child who comes forward, shakes hands, and then sits in the chair.



Over the Lea. The children dance around in a ring while one child stands blindfolded in the center. At the close of the song all the children stoop. The one in the center then turns and walks towards the ring. When he reaches it he places his hand on some child's head, who then becomes the one blindfolded.



Sixth year

Farmer in the Field. TUNE: "Farmer in the Dell." One of the children is chosen for the farmer, and he, in turn, chooses a horse, cow, sheep, dog, hen, etc.

This can be changed into a contest game by choosing but three of the animals — horse, cow, sheep. The farmer goes home, leaving the gate open, the animals all run out, and the farmer has a hard chase to catch them all. He may need to select a helper. With this form of the game the verses of the song would be:

1. The farmer in the field, etc.
2. The farmer needs a horse, etc.
3. The farmer needs a cow, etc.
4. The farmer needs a sheep, etc.
5. The farmer opens the gate, etc.
6. The animals all run out, etc.

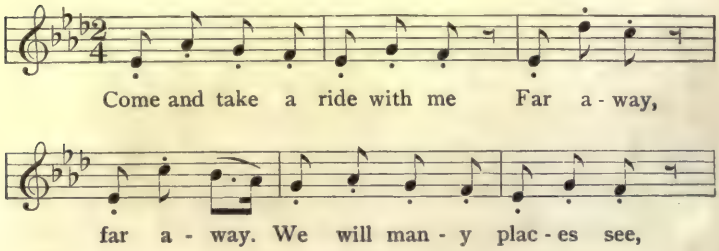
After the animals are caught and the farmyard gate closed, sing:

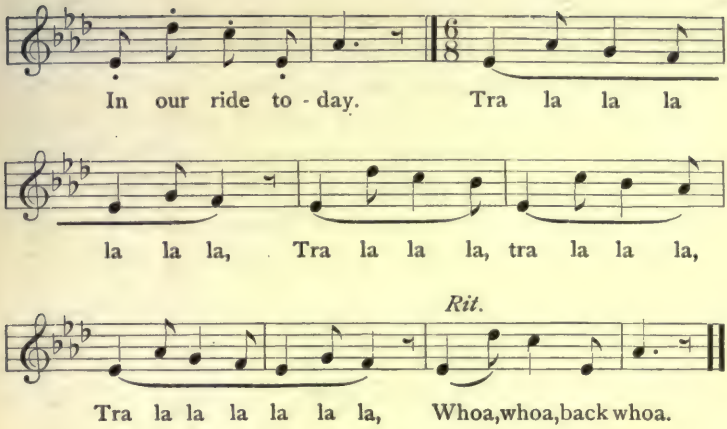
7. The animals all are home, etc.

Games of Action with One Chosen

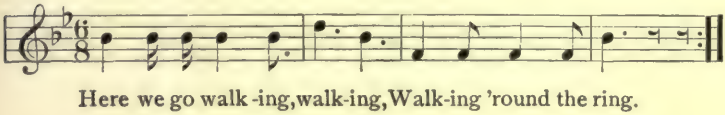
Fifth year

The Ride. One child chooses another for a horse, he then asks a little playmate to ride with him.





Here we go Walking. The children form a ring. One child designated by the leader chooses a partner, and the two walk around the ring while all sing the following song. At the end both return to their places and others come forward.



The next couple chooses some other activity such as skipping or hopping.

The game is sometimes varied by having all the children go walking, etc. around the ring.

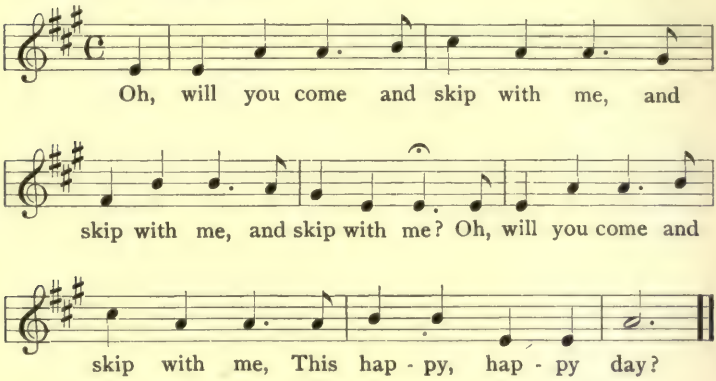
Sixth year

Seven. The children stand in a ring. One child starts counting, beginning with himself, and when he has reached the seventh child, that child says "Run" or "Whirl," etc.; they join hands and perform the activity suggested while the whole group counts seven. The second child then starts

counting from his former position, and the game begins again. If the group numbers seven or a multiple of it, some other number must be chosen.

Skipping. One child faces a partner and sings the following song. At the end they cross hands and skip together while the melody is repeated to "La, la, la," etc. Both children then stand in front of partners and the game begins again.

TUNE: "Muffin Man"



Seventh year

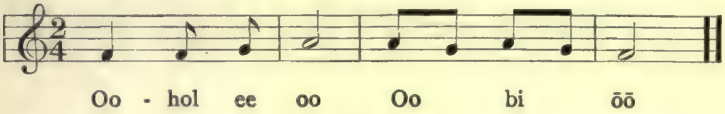
Ten and Two. The children form in a circle with one as leader. The leader says, "Ten and two are twelve; skip." She begins to count anywhere in the circle. Those who happen to be ten and two skip around together while all count twelve. Number ten becomes the next leader and calls out any numbers that he chooses and indicates the action they are to perform; for instance, hopping or flying.

Whirl. Children stand in a large circle with right hands stretched toward center. One child with left hand extended walks backward around the ring and takes hold of another

child's hand, who then selects another. This continues until all are chosen, the one who begins the play gradually winding himself into the center of the circle.

Eighth year

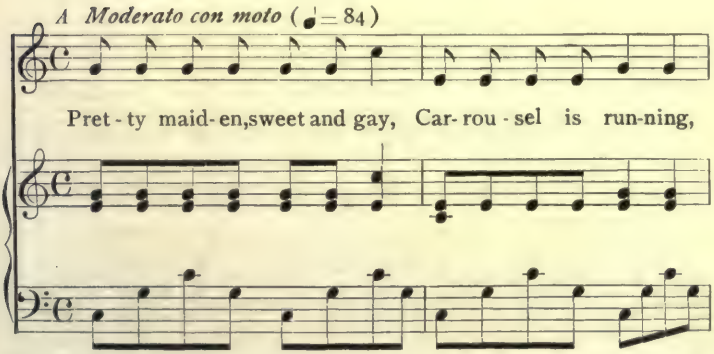
Running Dance. Children are seated on the floor in a circle. One child jumps up with an Indian yell and begins running inside of the circle, while all sing the following measures:



At the end of the song the one running taps another on the head as he passes by; this one jumps up and begins running, too. The song is repeated; each time the last one chosen, selects another. This is continued until all are running in the ring.

CARROUSEL (MERRY-GO-ROUND)[1]

(SWEDISH SINGING GAME)



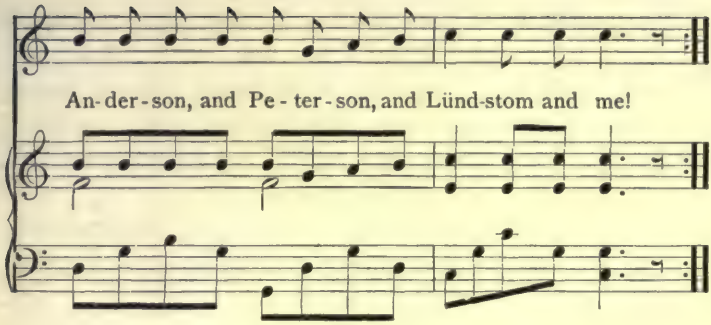
[1] Elizabeth Burchenal, Folk-dances and Singing Games. Used by permission of G. Schirmer, New York.

It will run till eve - ning; Lit - tle ones a nick - el,

Big ones a dime. Hur - ry up! Get a mate! Or you'll

B

sure - ly be too late! Ha ha ha, Hap-py are we,



This dance represents the "Merry-go-round," or "Flying Horses." The dancers form a double circle, standing in couples, both facing toward the center of circle. The front ones of all couples join hands in circle; the back ones place their hands on their partners' shoulders.

The music consists of two parts. The first part, *A*, contains seven measures; the second part, *B*, contains eight.

In fitting the steps to the music, each measure should be counted thus: "One, two, three, four."

A. During *A* the dancers move toward the left with a slow sliding step, as follows:

Measure 1: Make a long slide to the left with the left foot (*one*), close the right foot to the left (*two*). Repeat (*three, four*).

Measures 2–7: Continue through the seven measures of *A*, but, during the sixth and seventh measures, make stamps instead of slides.

During the sixth and seventh measures the time is accelerated slightly.

B. Measures 1–4: Still moving to the left, with the time slightly accelerated, as in the two preceding measures, execute the same step as described in the first measure of *A*, but in double time; that is, making four slides to each measure instead of two.

Measures 5–8: Repeat, sliding to the right (repetition of *B*).

At the end of *B*, partners immediately change places, those who were behind now standing in front with hands joined, the others behind with hands on partners' shoulders.

The whole dance is then repeated.

The words are sung by the dancers as they dance. The four stamps in the sixth and seventh measures of *A* are made on the words, "up, mate, surely, late."

During the first part of "Carrousel" the merry-go-round is supposed to be just starting, and moves slowly; in the second part it is in full swing and the fun is at its height.

Games of Contest

In a competitive game, the children should be allowed to "play the game for all it is worth"; the only object is accomplishment by means of fair play. The idea of beauty of thought and grace of movement have entered more or less into the other games, but are entirely absent here. Children of four are seldom ready for an organized game of contest. Five-year-old children do not care for them except in large cities where competition is apparent even to immature minds. Under these conditions a simple competitive game played strictly upon the basis of fair play and "doing one's best" helps to raise the moral standard of even young children.

Fifth year

None.

Sixth year

Race. Two children start from a given point in front of the leader and run in opposite directions around the circle until they reach the leader again. This game can be varied

in numberless ways. A chair outside of the circle may be the starting point and goal. The children may start from the leader, touch the wall, and run back; this variation is better for six-year-old children.

Farmer in the Field. See page 56.

Seventh year

Race and Twirl. Two children start in opposite directions around the circle. When they meet, they catch hold of hands, swing each other entirely around once, and run again, going in the same direction, until they reach the starting point.

WATCHING A RACE IN MOVING BEAN BAGS

Wood Tag. The one who is "it" can tag any child who is not touching wood.

Sitting Tag. Like above, only the child must stoop in order not to be tagged.

Squirrel Tag. The children form a ring, standing with their hands behind them. One child runs around the outside and drops the nut which he holds into some child's hand. This child, the hunter, must then chase the squirrel but must not allow him to reach the place left vacant by the hunter. If the squirrel does reach it, the hunter becomes the next squirrel, but if tagged the squirrel must try again. To increase the difficulty of the game, the rules may be changed to allow the squirrel to dash across the circle.

Eighth year

Puss in the Corner. A game for five to nine children. "Corners" are designated for all but one of the players. Those in the corners change places with each other, attracting the attention of the one with whom they wish to exchange by calling "Puss, Puss." The one in the center tries to secure a corner while the others are changing places.

Handkerchief Trick. All the children form a circle by joining hands. A handkerchief is laid on the floor in the center. The children dance around and try to make one of their number step upon the handkerchief. Whoever does so, must leave the game. It continues until only one remains.

The Farmer's Pumpkins. Several children (the "pumpkins") are scattered around the ring (the "field") with hands locked under their knees. Two children walk toward one of the pumpkins and tapping it on the head say,

> Pumpkin yellow, pumpkin red,
> We 'll see if you 're ripe by a tap on your head.

The two farmers lift the pumpkin by the arms and carry it to a place designated as the "barrel." If the pumpkin's hands become unlocked, it is called "not sound." Different farmers are chosen for each pumpkin.

Dances

The competitive games emphasize the more scientific aspect of movement — its swiftness and accuracy for the sake of a truthful result; the dances should reveal its interpretative aspect — its beauty and grace for the sake of an artistic product. Even the simplest dance should be performed with the idea of expressing as adequately as possible the thought upon which it is based.

Fifth year

DANCING SONG[1]

Aleta Rossiter

Waltz time

One, two, three, One, two, three, Danc-ing we go;

One, two, three, One, two, three, Light-ly tip-toe.

Little children should make up their own steps to the melody, either prancing on tiptoe or sliding or whirling. Perhaps some of the older children will suggest clapping to the first, second, fourth, and fifth bars and whirling in the third and sixth.

[1] Alys Bentley, The Song Primer. The A. S. Barnes Company.

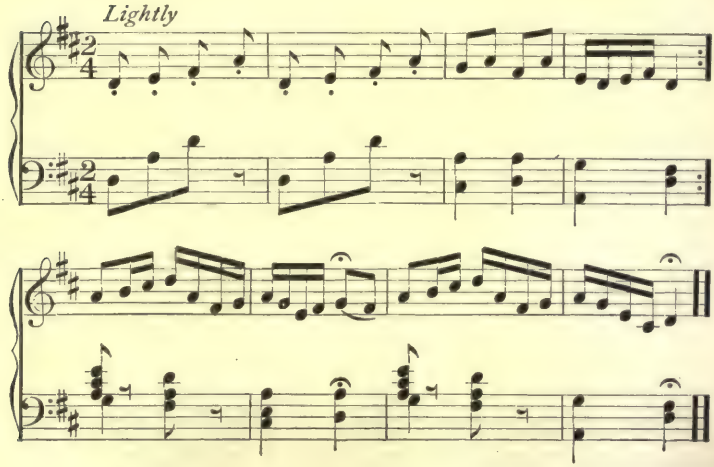
Dance to your Daddy. Children delight in dancing as little "Babby" does in Mother Goose picture books and will originate dainty steps, swaying back and forth as little Babby would do when blown by the wind.

Dance to your Daddy,
My little Babby,
Dance to your Daddy,
My little lamb.
You shall have a fishy
In a little dishy,
You shall have a fishy
When the boat comes in.

Sixth year

KALLUNDBORG TÜREN

(ADAPTED FOR LITTLE CHILDREN)



Children stand in two concentric circles, partners facing each other.

Clap to two measures.

Dance with hands on hips to two measures.

Repeat.

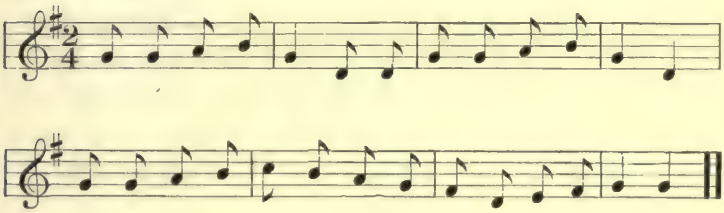
Take partner by hands and circle in place to end.

Bow, and inner circle moves one place to left for next partner.

Repeat as often as desired or until each child meets his first partner.

Children like to clap their hands, to dance in front of a partner, and to whirl around with their playmate. There are no steps in this dance which need to be taught. It can be suggested in what order the activities which they enjoy might come, but further than that an adult need not interfere with the child's free expression.

Ring a Round o' Rosies



Ring a round o' rosies,
A garden for the posies,
Make the ground so soft and smooth,
There to plant some roses.

Ring a round o' rosies,
A garden for the posies,
Plant them in a garden bed
And soon we 'll have some roses.

Ring a round o' rosie,
The roots so warm and cozy,
Cover them with nice warm earth
And soon we 'll have some roses.

Ring a round o' rosies,
A garden for the posies,
Here 's the sun and here 's the rain,
They 're calling to the roses.

Ring a round o' rosies,
A garden full of posies,
Growing up so straight and tall,
So many, many roses.

This is a dance which will evolve out of the children's joy in the spring planting. After they have had the pleasure of planting a seed and caring for it and it is beginning to grow, they wish to dramatize what they hope will be the reward for their care. This playing out of the fulfillment emphasizes the result and aids the children to be more constant in their effort. If the dance is presented at this time, it will not be necessary to show the children what to do; they will make the appropriate gestures because the words express their own experience.

During the first two lines of each stanza, join hands and circle to the right.

In last lines of stanzas make following motions:

First, raking the ground.

Second, digging the earth.

Third, patting earth around roots.

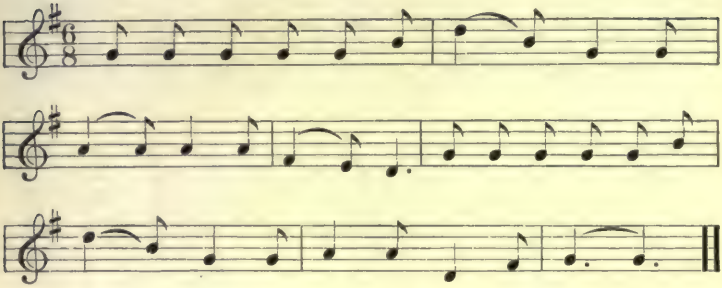
Fourth, making circle with arms (or any other way that children desire to represent sun) and then quivering the fingers.

Fifth, bending whole body close to ground and then gradually stretching to full height.

The ideal time to evolve this dance is when the children have discovered the sprouting plant. They are so happy over the partial fulfillment of their hopes that their imagination easily carries the plant story on to its culmination.

Seventh year

Over the Green Grass



Here we go over the green grass, green grass, green grass,
Here we go over the green grass,
This lovely autumn day.

Oh, hear the wind a whistling, etc.
CHORUS (Repeat first stanza)

Oh, see the trees a waving, etc.
CHORUS

Now the leaves are falling, etc.
CHORUS

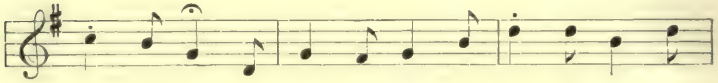
Now the leaves are whirling, etc.
CHORUS

Now the leaves are resting, etc.
CHORUS

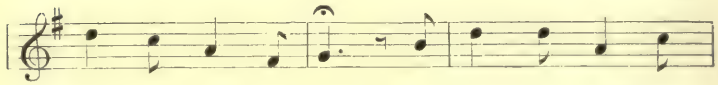
This is a dance which the children can evolve from their own experience. After a merry play in the park or country, they will recount their experiences. If this music is played for them and the first stanza given, the children will add the rest of the figures, although probably not as they are presented above. These stanzas are given as composed by a class of children in the lowest primary grade; they show a good sequence and an appropriate climax.

Windmill Dance

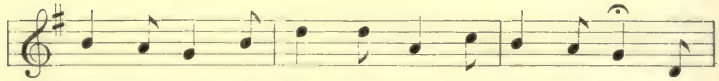
We're step-ping gai - ly in a ring, in a ring,



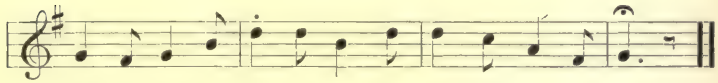
in a ring, We're step-ping gai - ly in a ring, All



gai - ly while we sing. Now round and round so



fast they go, Now round and round so fast they go, We're



play-ing gai - ly in a ring, All gai - ly while we sing.

Four children stand in center of ring.

Ring moves to right during eight bars, then stands still.

At the beginning of the ninth bar each child in the center chooses a partner from the ring by linking right arms with some child.

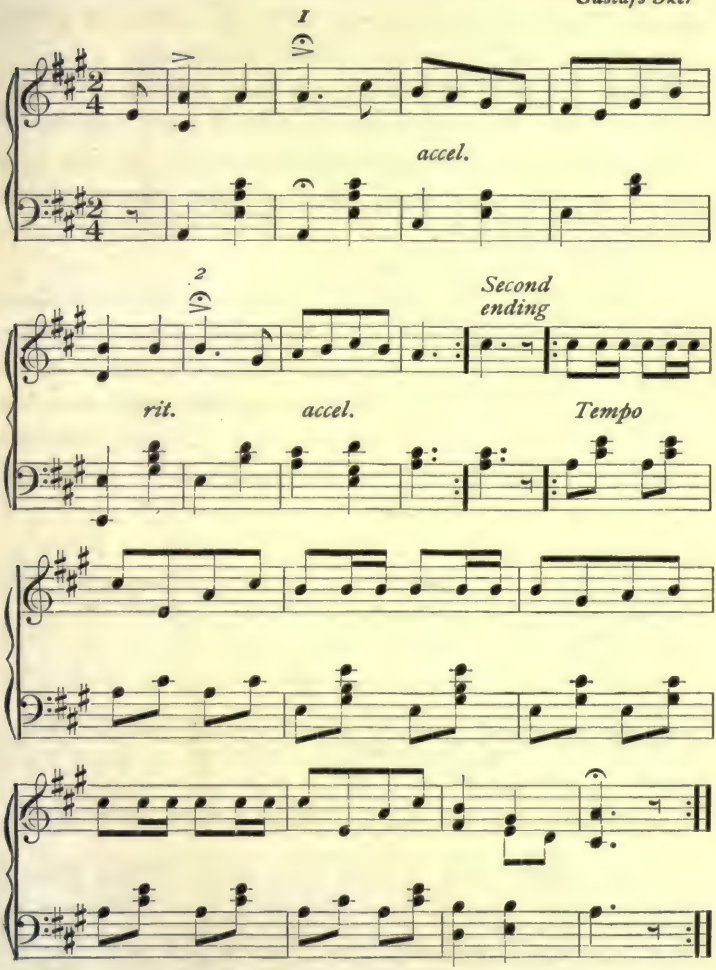
Each couple twirls around rapidly during four bars.

During the last four bars of music those who were standing in the center at first, find places in the ring, leaving those last chosen to begin the dance again.

Eighth year

VISITING DANCE

Gustafs Skel



This dance can be played with four couples or with the whole group of children divided into four equal rows facing toward the center.

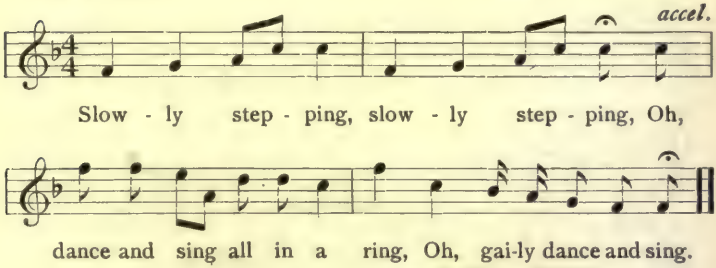
Figure 1. (*a*) Two of the opposite groups advance toward the middle, bow (at *1*), and back with small steps into their places. This is repeated (bowing at *2*). (*b*) The other groups now advance and go through similar movements.

Figure 2. (*a*) The first groups now advance and each child chooses for a partner the child exactly opposite to him; they whirl around together and then go back to their places. (*b*) The music is repeated while the remaining sides go through this figure.

Figure 3. Same as figure 1.

Figure 4. (*a*) Two opposite sides advance, and, taking hold of hands, all dance to the left. (*b*) The remaining sides join hands around the first two groups and dance to the left. (*c*) The outer group raise their joined hands over the heads of the inner group, who are still clasping hands, and thus closely interlocked all of the groups dance to the left. All then bow and separate.

Link Dance



The children form a close ring by stretching arms in front of those next to them and taking hold of the hands of the children next but one. During the first two bars children take long slides towards the left; during the last two bars they dance quickly towards the right.

CHAPTER III

PLAYS FOR THE DEVELOPMENT OF THE TONGUE AS A HUMAN TOOL

The child's first expression is through the whole body, but soon he shows his distinctively human inheritance by striving to gain particular control over his hand and his vocal organs. It is through the development of these that man has been able to rise in intelligence above his animal relations.

The hand and the tongue are the great early educators; they come in contact with actual things and teach the little child much that he must know about the material world. Can he catch the sunbeam? No! Then it cannot be like a finger or bottle. Can he reach the ball? No! Then that particular aspect of ball means that it is not within arm range. So he tries everything with his hand and with his tongue in the first years and finds out physical properties. He discovers that he can sometimes change his surroundings to make them more interesting; he can drop a spoon so that it clatters, or he can bring the ball to his mouth. In this way he learns through his hands what he can do with things. This is the beginning of purposive action, and it will need only a short step to be able to manipulate things in such a way that not only will the doing be enjoyed but the results also. The child then acts from the same motive which has helped to produce great inventions and artistic masterpieces.

LANGUAGE PLAY

The baby understands very early that by cries and gestures he can force the human world to contribute to his comfort. He struggles to express his preferences, and just as he has discovered that certain aspects of material objects were accompanied by certain possibilities, so now he finds that a particular tone and sound is accompanied by a particular response. The child experiments until he has learned the human method of communicating ideas through words. In this way the child acquires the principal means by which has been passed along the knowledge and ideals of the human race. In language has been stored up the wealth of learning and aspiration of many and great minds, ready to be unlocked when the child has found the key of some actual experience which will give him the power to enter into his spiritual inheritance.

Words are a late invention of man for the purpose of communicating ideas. In earlier times he used gestures of body and hand with cries or tones to express differing degrees of emotion. As feelings and thoughts acquired shades of meaning, the tones and cries became more varied, until so-called language emerged. The vocabulary has grown, and still grows, in two ways — by coining new words and by restricting old ones. It is sometimes found that one word covers too wide a scope; then it is limited, and possibly some new word is coined to cover the excluded ground. Or it may be that one word is made to stand for all that previously has been described by a long phrase or sentence. Ideas and language develop together; the latter becomes more exact as the former become clearer.

Before eight years of age a child passes through certain stages with regard to the understanding and use of language.

His development in these marks quite definitely the gradual clearing of ideas in his mind. They not only indicate his progress, but each newly acquired word fixes an idea to which he can make easy reference in his later judgments; it gives him a new basis for discrimination.

Words should be provided as fast as a child has need of them, but care must be taken that he is not forced to repeat those which for him have no meaning. The reason for using language is to clarify one's thoughts so that they can be truthfully realized and communicated to another. Often a child is requested to say "I am sorry" long before he knows what "sorry" means. It is then not the truth. When the child is old enough to regret some wrong act which he has committed, then is the time to supply the word. When he is in the mood, the phrase becomes an expression of an idea instead of a conventional word which slips off the tongue without meaning.

What language shall we use with children? The purest and most exact that we can command. It must not be technical, and yet it ought to convey clear ideas. The homes in which the adults take pains to express their meaning definitely in conversation are usually the homes from which the most balanced thinkers come. The ordinary nurse, even if she is "kind-hearted" and "fond of children," cannot supply the mother's place in educating her children in this important matter of clear thinking and definite speaking.

There are various ways in which little children can develop their control of language: through (1) conversation, (2) stories, (3) rimes, and (4) songs.

In conversation the child has an opportunity to express his thoughts and test them by the knowledge of others who may sanction or disapprove. He gleans bits of information and if answered sympathetically, not patronizingly

nor crossly, he will ask for more. True conversation includes a giving as well as a taking; the adult should allow the child to have his share in the talking, but should also train him to listen. Educational value arises out of the changing or confirming of opinion which is the result of the combined contributions of all those conversing.

In conversation the topics are somewhat desultory, but in the story one train of ideas is carried on and reaches a definite conclusion. Little children must have short stories; they cannot sustain one idea for any length of time, nor can they reason out right endings for complicated situations. Stories which are suited to a child's stage of development will not only increase his vocabulary but help him to sustain a train of thought and to imagine arriving at a reasonable result; in other words, they ought to teach him to think. Stories which present right ideas help the child to continue thinking along the right line; that is, they help him to form ideals.

Appreciation of choice thought and language is promoted by the use of rimes and verses. Stories and poems should seldom be given for their direct influence upon the child's vocabulary or action. They should seemingly have but one object, that of promoting his enjoyment in what is artistically good. The cultural value is most important, and yet, enjoyment —true happiness — bears some relation to true goodness. Thinking as clearly as one's development permits and speaking as truthfully as it permits help toward truth in action; beautiful thoughts clothed in choice language help toward beauty in action.

Period of Infancy

First year

The first year is the age of gesture and tone communication. The actual words have no significance for a very young baby, but, because no adult except a mother is an adept in revealing meaning through nonsense syllables, a baby should be talked to in expressive adult language.

Let words accompany the rhythmic exercises suggested in the first chapters, such as "up, down," to the motion of the arms, or "push, my baby, push, push, push," as the tiny feet are braced against the hands. When a familiar toy is brought out or a well-known person comes into view, let the word repeat what has happened: "Here is your ball"; "Here comes Jessie." The words that the baby should hear most often, because the feeling should be going out continually to his responsive soul, are: "Mother's baby"; "Sister loves the baby."[1]

Second year

During the second year the gesture language becomes more elaborate; the expression of the face, the movement of hands and body can tell quite a long connected tale. Such expression should be encouraged; it develops the thinking power. Later, when the awakening comes of making sounds stand for objects, — that is, using words for things, — there will be much which the child will then be able to express in language.

Nouns are generally the first words used. "M-m" at first covers all that mother does for the baby. It may apply not only to the particular relative but include all those who

[1] See the movement plays in Chapter I, the finger plays in Chapter V, and the home plays in Chapter VI.

cuddle or feed the baby. There may come to be a difference in the emphasis with which the word is spoken; a loving, assured tone may imply the person best known; a less confident, less emphatic tone may designate adults in general.

One mother was much worried because her first-born called all animals "horsie"; she feared that the child was lacking in observational power. This is the usual way that language develops. When distinctions between objects are little appreciated, one word stands for many different, yet associated, things; it is much later, probably about the fourth or fifth year, that there will rise the idea of abstract or class names to stand for the common characteristics of similar objects.

THE FIRST LANGUAGE IS GESTURE

As in the first year the mother emphasized nouns with the baby, and so kept a step ahead of the learning child, so now she begins to use the verbs more definitely. When objects are named, descriptive action may be included: "See the horse trot"; "Throw the ball"; "Jessie is running."

Continue the rhythmic plays with words and continue the little plays of communication of feeling. Let mother say, "Does baby love mother?" The rising inflection will usually be followed by "M-m-m." "Does mother love baby?" "M-m-m." Sentimentality must be guarded against,

for it is in these early years that the basis can be laid for true affection and sympathy which borders as little upon emotional excitement as on the repression of all signs of feeling. Whisper little nothings into the tiny ear and let baby babble back; let the climax to the play be a clasp of comprehension, comprehension of the bond of fellowship which unites two human beings most intimately through sound, through speech.

Picture books are the storybooks for this age. A list will be found in the bibliography at the end of the book.

Third year

Sometime during this year the little one begins to chatter during all his waking hours. The ear and the vocal chords are in strenuous training. Nouns and verbs are repeated over and over: "Baby go out, baby go out." The child is playing with his new means of expressing the brief plot that is in his mind. Too much repetition of one sentence may show a scarcity of ideas. Suggestion might be given to the little one to make up new sentences about his experience, as "Baby go walking."

Inflection is all that differentiates a question from a statement; the form of the sentence is first noun, then verb. A few adjectives have been comprehended, such as "good," "bad," "pretty." Now begin word discriminations as to color, form, size, distance, and direction. These distinctions are very elementary, merely "large," "small," "here," "there," or "up," "down." The adult may add to the wordplay with nouns and verbs some qualification, such as "The red ball goes down, up, down, up."

Short stories about the familiar people — father, mother, auntie — are much enjoyed, and particularly those which include the child himself and his experiences.

A MORNING STORY

Once there was a baby boy who slept in a little white bed all the dark night. His eyes were shut, — so.[1] When morning came and the sun shone brightly, mother woke this little boy. She gave him a kiss. She took off his white nightie and bathed him. Then she put on his shoes and stockings. She combed his hair and slipped on his dress. Just then, who should stand at the door but father, all ready to ride Boy down to breakfast, — this way.

Many stories like the above can be told about the child's daily life. They should have a simple introduction, a middle part of narrative, and a happy ending. It involves a flight of imagination for a two-year-old to view himself as a person about whom a story can be told. He likes the finished ending — for him it is a climax; he likes to feel that there are definite stopping places in the flow of ideas which seem constantly to rush through him. These stories help the child to gather together his thoughts in order to arrive at a somewhat definite end; he ought to organize them so far as he is able to do so.

The Mother Goose rimes are the real literáture for these early years. Many of them may be made so familiar that the child will supply a word here and there. The following are simple and have the jingle which is so pleasing to all children: "Jack and Jill," "Little Miss Muffett," "Hickory, Dickory, Dock."

The Struwwelpeter book is much enjoyed; children of this age do not picture vividly disaster and death, unless the adult's terror is communicated through tone and facial expression.

Other rimes are accompanied with movement and may be found under rhythmic and finger plays.

[1] Actions should accompany words wherever possible.

Fourth year

The child of three prattles to himself if he cannot find a sympathetic listener; the interpretation of his experience through language has become a necessity. From this time he begins to question about unfamiliar objects[1] and to understand what they are if explained to him by combining terms that he already knows. He accepts to a small degree the knowledge of others, and does not feel it necessary to test everything with his senses, although he prefers this latter way of learning.

PICTURE BOOKS ARE THE FIRST STORYBOOKS

Stories of familiar happenings are still much enjoyed, but they should stimulate more imagination than those of the previous year. They may be told about a mythical or a real child who lives in a slightly different environment and whose actions and feelings are thus necessarily somewhat different from those of the listener.

Stories for this age found at the end of the story section are "What Happened to White Kitten," "Himself," and "The Little Pig."

[1] The attitude to be taken towards questions is treated in Chapter VI.

Mother Goose provides most of the jingles for this year. The more familiar ones which should be repeated until a child can say them without prompting are: "Baa, Baa, Black Sheep," "Mary, Mary, quite Contrary," "Humpty, Dumpty," "Hey, Diddle, Diddle," "Little Jack Horner," and others.

Simple rhythmical lines like the following might be repeated to the child so often that he will learn them:

Sleep, little nestlings,
  The nighttime is here;
Sleep, birds and flowers,
  There 's nothing to fear.

Period of Early Childhood

Fifth year

Control over language grows rapidly. Observation is becoming more discriminating, and when the correct word is not known the language-creator coins a new one. It is generally descriptive. The older person, while accepting the coined word, might at the same time use the regular term, so that the child will feel that his idea is correct and the adult has merely another more conventional word to express the thought. "Your dress is made of pussy cloth" may be answered by "Yes, velvet is very soft." Children of this age, or a little older, add to their vocabulary by experimenting — playing — with some word which they have heard. They wonder if they understand its meaning and will use it in conversation with a half-questioning inflection. If their statement is accepted, they conclude that their definition is correct. One child of five was noticed using the word "remain" over twenty-five times in one day. Each time his tone seemed more confident, and at last he forced situations in order that he might describe them by using his new "toy."

Care should be taken in the selection of stories. They should have a definite plot, be well constructed, and give a clear picture in choice language. For children from four to eight years of age wrong actions should be followed by punishment, and right ones — which should be emphasized — should be rewarded; young children cannot balance the value of motives, except when they are strongly opposed. Repetition, one of the rules of art, is greatly enjoyed in the telling of the story, especially if the phrase used is in rhythmic language.

GOOD STORIES HAVE UNIVERSAL CHARM

The stories selected may be (1) myths, (2) fairy stories, (3) ethical stories, (4) humorous stories, or (5) those which interpret an actual experience. (1) The myth may be so clothed in a garb of familiar words that only intensive adult study would reveal its origin; still, the charm of the world-old truth will hold a child by its literary power. (2) Good fairy stories free the imagination; the child feels himself outside the bounds of time and space. They should be nonethical — their purpose is to give free rein to the fancy in an artistic way. (3) Morals, implied but not spoken, are taught more effectively through stories than through precept; they have sometimes been even more potent

than the influence of personality. (4) Especial care must be taken in the choice of the humorous story. Laughter should not be provoked because of a person's misfortunes unless these are a just recompense for attempted cunning or trickery. Change of voice and imitations of animal sounds are intensely humorous to children and do not imply hurting anyone's feelings. (5) Some realistic stories interpret a child's experience in a beautiful way. Those which merely give the everyday life in detail are better for younger children. At this age the child should be helped to see his actions under more ideal conditions.

Four-year-old children want little descriptive detail, that is, they need few adverbs and adjectives; it weakens the story for them. They should be able to retell many of the shorter stories, giving quite correctly the incidents in the same language. If a child is at all imaginative and has listened to stories, he will now make up original ones. Most of these will recombine elements which he has heard in the stories told to him and perhaps weave in the facts of his own experience. If he is encouraged to practice his literary art and to think definitely, he will eventually produce something of merit.

The first attempts of one little boy are quite familiar; his whole story was "Mother, I did see a kitty, great big kitty on the fence! I did see a bear, great big bear on the fence!! I did see an elephant, a big, big elephant on the fence!!!"

One little girl of four created the following story, which did not resemble any which she was known to have heard:

Once upon a time a lady had some milk and she put it in a saucer on the floor and some kittens came and drank it all up, and then the lady did n't have any. So the next day she put the milk in a cup on the table and the kittens drank it up again. So the next day, she put it in a pitcher on the window sill and the kittens jumped up and spilled it all over. So the next time she made a cake with the milk and then the kittens could n't get it.

Stories found at the end of this section are "The Song the Cockleshell Sings," "A Kitten who Forgot Kitten Talk," and "The Little Red Apple."

At four years, simple pieces of poetry can be given as well as rimes and jingles. Care must be taken that they should fulfill their purpose of presenting beautiful thoughts in beautiful, rhythmic language. A few well-chosen ones, often repeated, are better than a large number which have little value. Some of Stevenson's simpler poems should be read or told.

More Mother Goose rimes should be learned, such as "Ding, Dong, Dell," "Old King Cole," and "Blow, Wind, Blow," as well as the story of "The Three Little Kittens who lost their Mittens."

A few rimes and phrases which might be committed to memory are at the end of this section.

Sixth year

New words continue to be added every day, and their use should take on the form of conversation where adult and child contribute something for mutual pleasure and knowledge. Father should be told of the happenings of the day, and he, in turn, should respond with some tale of his own experience. Comments should be made on actions; questions on both sides should be asked and answered. Five-year-old children often amuse themselves by trying to rime words. This is excellent practice to help in forming the habit of selecting the words for the sake of pleasing sound; it will result in what is called "flowing language." Good terms can be supplied when there is an inclination to apply disagreeable ones:

Johnny Bart
Thinks he 's smart

can be changed to

Johnny Bart
Likes cream tart.

Stories should supply more qualifying words and circumstances and should call for more imaginative power than in the preceding year. If occasionally a story is read to a child, it inspires him with a desire to understand the written word. This is a valuable way to give stories, but should not be used often, as a book comes between the story-teller and the listener, and the story is not quite so effective because the more personal contribution of facial expression and gesture is lacking.

Stories for this age at the end of the section are "Tig-a-me-tag, my Long Leather Bag," "Gunwolf," and "The Fairy Candle."

Poems may now be longer, and further from the child's actual experience, such as Stevenson's "The Wind."

The longer Mother Goose rimes should be learned, such as "There was a Man in our Town," "If All the Seas were One Sea," and "Simple Simon."

Rimes for this age will be found at the end of this section.

Seventh year

Conversation still continues the most effective means of developing control over language. Americans are accused of being very poor conversationalists. It may be because in childhood the elders are too hurried to stop to exchange ideas with them. Children at this age should be encouraged to express their ideas so clearly and connectedly that others will understand what they mean, and they should be expected to make some response to another's remarks such as would indicate a comprehension of the other's views. It is in these early years that a wide range of interests can be started.

Children who have grown up in homes in which the talk ran on large lines and touched all the great interests of life will agree

that nothing gave them greater pleasure or more genuine education. The child is always picking up truth by the way, hearing things which he does not understand but which drop like seeds into his nature and will presently enrich him beyond the power of formal education. Before six or seven he has acquired most of his fundamental ideas of life. It is not, therefore, the child of six who sits at the table and listens; it is a human spirit, eager, curious, wondering, surrounded by mysteries, silently taking in what it does not understand to-day, but which will take possession of it next year and become a torch to light it on its way. It is through associations with older people that these fructifying ideas come to the child; it is through such talk that he finds the world he is to possess.

BARGAINING FOR A FAVORITE STORYBOOK

A few stories can be given from the best world literature, but never greatly simplified. It is better to wait until a child is able to appreciate the thought given in a style suited to the subject rather than to lower its value by omitting the shades of meaning which are part of its beauty and strength. There are good stories well adapted to each age, so that it is not necessary to spoil future pleasure by giving a meaningless version of what will later be enjoyed in a strong form.

Stories such as "Cinderella," "Sleeping Beauty," and "The Jackal and the Camel" can be found in many books. Stevenson and Riley supply many poems for this

age. "When the Silvery Robin," which is given at the end of this section, is much enjoyed.

The Mother Goose rimes for this year are those which involve a play upon words, such as "Swan swam over the sea" and "Peter Piper," or conundrums such as "Two legs sat upon three legs" and "Little Nanny Etticote."

Eighth year

The subjects for family conversation range over history, literature, art, religion, as well as the absorbing topics of the day. When a child is seven his questions should indicate that he is interested in these various aspects of civilization, and his questions should be intelligently answered. His immature comments should be listened to respectfully, and the one who replies must consider whether the statement can be accepted as it was given, knowing that the child will outgrow these views as he gains experience. Stories and poems can be chosen from the very best literature, and there will be a wide range for choice if education along these lines has been gradual and constant. Emily Dickinson's "A Day" is given at the end of the section.

A list of books which contain stories and poems or rimes for young children are given in the bibliography.

Stories

WHAT HAPPENED TO THE WHITE KITTEN[1]

Once when a white kitten spied the tip of her tail, she tried to catch it. Round and round she went so fast that she turned into a white ball. But, of course, the tail went as fast as she did, so she could n't catch up with it. Soon she grew so dizzy that she had to stop. There she was back again, a sensible white kitten.

[1] Angela M. Keyes, Stories and Story-telling. Used by permission of D. Appleton and Company.

HIMSELF[1]

"Who are you?" said Tom, to a small black shadow beside him.

"Why, I'm you," said the shadow; "don't you know me?"

"What, a little fellow like you!" cried Tom; "you're very much mistaken." And away he strode.

"No, a big fellow like you," said the shadow, as he shot out in front of Tom.

THE SONG THE COCKLE SHELL SINGS[1]

One day Anna Lucy held a cockleshell to her ear. She listened and then began to smile.

"Do you hear anything?" asked her little brother Frank.

"Yes," answered Anna Lucy, "you may it hear, too." She held the shell to Frank's ear. Frank listened; then he began to smile. "What is it?" he whispered.

"It is the song of the sea," said Anna Lucy; "the shell sings it in her heart."

THE LITTLE PIG[2]

There was once a little pig who lived with his mother. One day this little pig found that he had four little feet, and he cried out, "Wee, wee, big mamma pig, what shall I do with my four little feet?" And big mamma pig said, "Oof, oof, you funny little pig, you must run with your four little feet." And the little pig ran round and round the barnyard.

One day the little pig found that he had two little eyes, and he said, "Wee, wee, big mamma pig, what shall I do with my two little eyes?" And big mamma pig said, "Oof, oof, you funny little pig, you must look with your two little eyes." And the little pig looked and saw many, many things.

Then the little pig found he had two little ears, and he said, "Wee, wee, big mamma pig, what shall I do with my two little

[1] Angela M. Keyes, Stories and Story-telling. Used by permission of D. Appleton and Company.

[2] By permission of *Atlantic Educational Journal.*

ears?" And big mamma pig said, "Oof, oof, you funny little pig, you must hear with your two little ears." And the little pig listened and heard many, many things.

By and by, piggie found his one little mouth, and he said, "Wee, wee, big mamma pig, what shall I do with my one little mouth?" And big mamma pig said, "Oof, oof, you funny little pig, you must eat with your one little mouth."

At last the little pig found his nose and said, "Wee, wee, big mamma pig, what shall I do with my one little nose?" And big mamma pig said, "Oof, oof, you funny little pig, you must smell with your one little nose."

Just then a little girl in a pink dress and white sunbonnet came down the lane, carrying a pail in her hand. The little piggie listened with his two little ears and heard her feet coming along the path. Then with his two little eyes he saw her pour something out of the pail into a trough. He ran very fast with his four little feet, and "sniff, sniff," went his one little nose, "My, but it smells good!" thought piggie, and with his one little mouth he ate it all up.

A KITTEN WHO FORGOT KITTEN TALK

There was once a little kitten who lived in the same house with six little dogs, with whom she played every day. One morning she was very hungry, but when she tried to tell her mistress, she found that she had forgotten kitten talk; all she could say was "Bow-wow-wow!" She ran crying out of the house and down the front path. At the gate stood Dobbin, the horse. "Poor Kitty," he said; "why are you crying?"

"I'm hungry, and when I try to say that I'm hungry, I say 'Bow-wow-wow!' and that's not the way for a kitty to say she is hungry."

"Oh," said Dobbin, "I'll tell you how to say you are hungry. Say, 'Nei-ei-ei-eigh,' and then you will get something to eat."

"No," said Kitty, "that's the way a horse says he is hungry, not the way a kitty says she is hungry."

Kitty ran crying down the road until she met Bossy, the cow. "Poor Kitty, why are you crying?" asked Bossy.

"I'm hungry, and when I try to say that I'm hungry, I say 'Bow-wow-wow!' and that is not the way for a kitty to say she is hungry."

"Oh!" exclaimed Bossy, "I'll tell you how to say that you are hungry. Say 'Moo, moo, moo-oo!' and then you will get something to eat."

"No," said Kitty, "that is the way a cow says she is hungry; that is not the way for a kitty to say she is hungry."

Kitty ran on across the field, crying as she went. In the corner by the fence stood a woolly sheep. "Poor Kitty," the sheep called; "why are you crying? What is the trouble?"

"I'm hungry, and when I try to say that I am hungry, I say 'Bow-wow-wow!' and that is not the way for a kitty to say that she is hungry."

"I will tell you how to say that you are hungry," replied the sheep. "Say 'Baa-aa-aa, baa-aa-aa!' Then you will get something to eat."

"No," said Kitty, "that is the way for a sheep to say that she is hungry, not the way for a kitty to say that she is hungry."

Just at the barnyard gate Kitty met the little white hen. "Poor Kitty," she clucked; "why are you crying? What is the trouble?"

"I'm hungry, and when I try to say that I am hungry, I say 'Bow-wow-wow,' and that is not the way for a kitty to say that she is hungry."

"Oh," said the hen, "I will tell you how to say that you are hungry. Say 'Cluck, cluck, cl-cluck!' and then you will get something to eat."

"No," cried Kitty, "that is the way a hen says she is hungry; that is not the way for a kitty to say she is hungry."

On towards the barn ran Kitty. Just then who should walk out of the barn door but the big black cat. When he heard what the trouble was, he said, "I will tell you how a kitty says she is hungry. Say 'Meow, meow, meow!'"

"Yes!" said Kitty, "that is the way a kitty says that she is hungry." And she ran back towards the house as quickly as she could scamper. "Meow, meow, meow-ow!" she said, to her little mistress.

"Why, poor Kitty," the little girl exclaimed, "I forgot to give you your saucer of milk this morning. You must be very hungry!" Little mistress brought a full saucer of milk and Kitty drank it all up.

THE LITTLE RED APPLE

Once upon a time a little girl was walking under the trees in the orchard, when she saw a round rosy apple hanging on the bough just over her head. "Oh, please, rosy apple, come down to me," she called; but the apple never moved. A little bird flew through the green leaves and lighted on the branch where the rosy apple hung. "Please, little robin, sing to the apple and make it come down to me," called the little girl. The robin sang and sang, but the apple never moved. "I 'll ask the sun to help me," thought the little girl. "Please, Mr. Sun, shine on the rosy apple and make it come down to me," she called. The sun shone and shone. He kissed it first on one cheek and then on the other, but the apple never moved. Just then a boisterous wind came blustering by. "Oh, please, Mr. Wind, shake the rosy apple and make it come down to me," called the little girl. Then the wind swayed the tree this way and that, and down fell the rosy apple right in the little girl's lap. — *Adapted from the German*

TIG-A-ME-TAG, MY LONG LEATHER BAG

Once upon a time there was a mother who had two daughters, Norah and Elaine, and they all lived together in a comfortable little house. They had plenty to eat and plenty to wear, for the mother kept a long leather bag hanging behind the kitchen door. It was full of gold and silver, and whenever they wished for anything, she could help herself from the long leather bag.

One day an old witch stole the long leather bag, and then Norah, Elaine, and their mother grew hungry and cold, for they had nothing with which to buy food and clothing. At last there was scarcely anything in the house, so Norah said, "Mother, if you will bake me a loaf of bread and cut me a slice of cheese, I will start out to seek my fortune."

Norah's mother baked her a loaf of bread and cut her a slice of cheese, and then she started down the road. From the window Elaine and her mother watched Norah go down, down the road, until at last she disappeared under the trees in the valley. A long, long way she had walked when she spied a little brown house. Norah knocked at the door, but no one answered. Again she knocked, but still no one came. The third time she knocked, and then the door flew open and in the doorway stood a little old woman. "What do you want?" she demanded.

"I should like to stay and work for you," said Norah.

"What can you do?"

"I can wash you and dress you and keep your house clean."

"Very well," replied the old woman, "you may scrub the floor while I am out; if it is well done, you may stay and work for me — but there is one thing you must remember, you must *never* look up the chimney." Norah promised, and the old woman started out.

Norah scrubbed and scrubbed, doing it as carefully as she could, until at last she was near the fireplace. Suddenly she heard a strange sound coming from above, "Whoo-oo-oo!" Before she thought what she was doing, she glanced up the chimney. She saw a long leather bag hanging there! "Surely it can be no harm for me to take my mother's long leather bag back to her," thought Norah; "how glad she will be to get it!" And she started down the road with it.

Norah had walked only a short distance when she saw a sheep standing in the field. The sheep nodded its head and said, "Comb me, comb me, for I have n't been combed in seven years."

"I have no time to comb you," called back Norah, "I must hurry home."

In a little while Norah came to a doorway that was hung thick with cobwebs, and the sill was covered with dust. As she passed, the wind whistled through the keyhole, "Sweep me, sweep me, for I have n't been swept in seven years."

"I cannot stop to sweep you," cried Norah; "I am hurrying home with mother's long leather bag." And she ran on.

It was not long before she came to a field of wheat, and as she

drew near, it waved to and fro and whispered, "Mow me, mow me, for I have n't been mowed in seven years."

"Oh, no," called Norah; "I could not stop to mow you; it is growing late and growing dark, and I must hurry home with mother's long leather bag."

It was growing late and was growing dark, so dark that when Norah came to the mill, she went inside, lay down behind the door, and went fast asleep.

When the old woman returned home and found both Norah and the long leather bag gone, she was very angry. She ran down the road, and when she came to the sheep, she called, "Sheep of mine, sheep of mine, have you seen this maid of mine with a tig-a-me-tag, my long leather bag, and all the gold and silver I have earned since I was a maid?"

"Yes," nodded the sheep; "she passed this way."

The old woman ran on until she came to the doorway. "Door of mine, door of mine, have you seen this maid of mine, with a tig-a-me-tag, my long leather bag, and all the gold and silver I have earned since I was a maid?"

"Yes," whistled through the keyhole; "she passed this way."

More quickly the old woman ran, until she came to the field of wheat. "Field of mine, field of mine, have you seen this maid of mine, with a tig-a-me-tag, my long leather bag, and all the gold and silver I have earned since I was a maid?"

"Yes," whispered the wheat; "she passed this way and sleeps behind the mill door."

The old woman rushed into the open mill door and there she found Norah fast asleep. One wave of her wand, and where Norah had been there was a large white stone. Then the old woman caught up the long leather bag and went to her home.

A year and a day Elaine and her mother waited for Norah to come back. Then Elaine said to her mother, "If you will bake me a loaf of bread and cut me a slice of cheese, I will start out to seek Norah."

Elaine's mother baked her a loaf of bread and cut her a slice of cheese, and then she started down the road. All alone the mother watched from the window until Elaine disappeared under the trees

in the valley. A long, long way she had walked when she espied a little brown house. Elaine knocked on the door, but no one answered. Again she knocked, but still no one came. The third time she knocked, and then the door flew open and in the doorway stood a little old woman. "What do you want?" she demanded.

"I should like to stay and work for you," said Elaine.

"What can you do?"

"I can wash you and dress you and keep your house clean."

"Very well," replied the old woman, "you may scrub the floor while I am out; if it is done well, you may stay and work for me — but there is one thing you must remember, you must *never* look up the chimney." Elaine promised, and the old woman started out.

Elaine scrubbed and scrubbed, doing it as carefully as she could, until at last she was near the fireplace. Suddenly she heard a strange sound coming from above, "Whoo-oo-oo!" Before she thought what she was doing, she glanced up the chimney and saw a long leather bag hanging there! "Surely it can be no harm for me to take my mother's long leather bag back to her," thought Elaine; "how glad she will be to get it!" And she started down the road.

Elaine had only walked a short distance when she saw a sheep standing in the field. The sheep nodded its head and said, "Comb me, comb me, for I have n't been combed in seven years."

"I am hurrying home," said Elaine, "but I must stop long enough to comb you." So she combed the sheep until its wool was as fine and soft as her own sunny locks. Then she ran quickly on.

In a little while Elaine came to a doorway that was hung thick with cobwebs and the sill was covered with dust. As she passed the doorway, the wind whistled through the keyhole, "Sweep me, sweep me, for I have n't been swept in seven years."

"I am hurrying home with mother's long leather bag," said Elaine, "but I must stop to sweep you." She swept down the cobwebs and brushed up the sill until not a speck of dust could be seen. Then she ran on hastily.

It was not long before she came to a field of wheat, and as she

drew near, it waved to and fro and whispered, "Mow me, mow me, for I have n't been mowed in seven years."

"It is growing late and getting very dark," said Elaine, "and I am hurrying home with mother's long leather bag. But surely I must stop long enough to mow you." So she mowed the field of wheat until not a stalk was left standing.

It was growing late and it was growing dark, so dark that when Elaine came to an open mill door, she went inside and lay down with her head upon a large white stone; then she fell fast asleep.

When the old woman returned home and found both Elaine and the long leather bag gone, she was very angry. She ran down the road, and when she came to the sheep she called, "Sheep of mine, sheep of mine, have you seen this maid of mine, with a tig-a-me-tag, a long leather bag, and all the gold and silver I have earned since I was a maid?"

"Yes," nodded the sheep; "she passed this way, but she combed me and *you dare not harm her now!*" The old woman was frightened to find that Elaine had won such a good friend, but she hurried on.

When she reached the doorway, she called, "Door of mine, door of mine, have you seen this maid of mine, with a tig-a-me-tag, a long leather bag, and all the gold and silver I have earned since I was a maid?"

"Yes," whistled through the keyhole; "she passed this way, but she swept me and *you dare not harm her now!*" The old woman was still more frightened to find that Elaine had won two friends. Still she ran on again.

When she came to the field of wheat she called timidly, "Field of mine, field of mine, have you seen this maid of mine, with a tig-a-me-tag, a long leather bag, and all the gold and silver I have earned since I was a maid?"

"Yes," whispered the wheat; "she passed this way, but she mowed me and — *you — dare — not — harm — her — now!*"

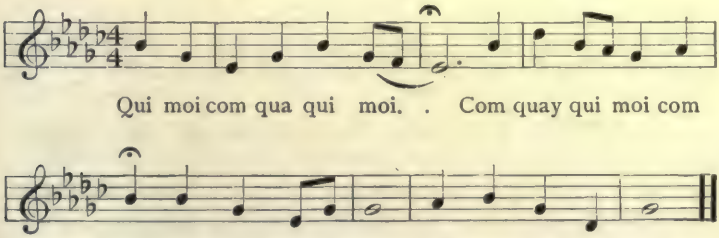
Well! when the old woman heard this, she was so terribly frightened that she started to run down the road and ran so far and so fast that no one ever heard of her afterward!

When morning dawned Elaine woke. Her first thought was that her mother would be so glad to see her long leather bag again. Then she began to think of Norah. Mother would grieve because Norah had not been found. As Elaine thought this, her tears began to fall, and they dropped on the large white stone. Suddenly, there beside her, instead of the stone, stood her own sister Norah! Norah took hold of one side of the long leather bag, and Elaine took hold of the other side, and together they ran home to their mother. All three lived happily ever after.

GUNWOLF

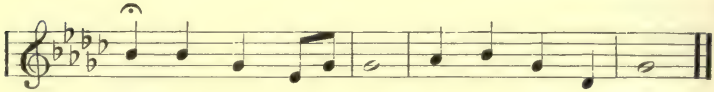
Once upon a time there was a little girl who lived in a house with her three brothers, near the edge of a dark forest. Every morning when her youngest brother went to work he said, "Be careful; don't go into the forest, Morna, for old Gunwolf might *see* you." When the middle-sized brother went away he said, "Be careful; don't go into the forest, Morna, for old Gunwolf might CATCH you." But when the oldest brother went away he said, "Be very careful, Morna; don't go into the forest, for old Gunwolf might EAT you." Every day Morna promised her brothers not to go near the forest.

One day she went out to gather flowers, for it was her oldest brother's birthday and there was to be a feast when the three brothers came home early. Morna gathered flowers near the house, and then she saw some very beautiful ones just under the shade of the trees. She saw some still more beautiful a few steps farther on. So she walked deeper into the woods, finding ever larger and sweeter blossoms. As she rambled on she sang a little song like this:



Suddenly she felt a soft furry thing at her foot and she heard a deep rumbling. She turned to run, for she knew that she had wakened old Gunwolf, who had been fast asleep. But run as quickly as she could, she heard heavy footsteps, *ker-chunk*, *ker-chunk*, *ker-chunk*, overtaking her. At last they were at her side, and a deep voice growled, "Sing that good and sweet song again, little girl." So Morna stopped and sang:

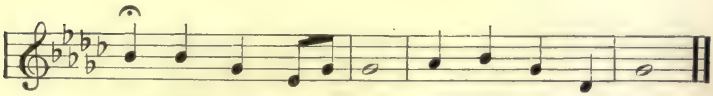
Qui moi com qua qui moi. . Com quay qui moi com



rame. Com quay qui moi Com quay qui moi quay.

Gradually as she sang Gunwolf sank down and went fast asleep. When she had finished, Morna crept away as stealthily as she could and then began to run. It was only an instant before she heard the dreadful *ker-chunk*, *ker-chunk*, *ker-chunk*, coming after her, and soon in her ear sounded the command, "Sing that good and sweet song again, little girl." Again Morna sang:

Qui moi com qua qui moi. . Com quay qui moi com



rame. Com quay qui moi Com quay qui moi quay.

and again Gunwolf sank at her feet fast asleep. As stealthily as before Morna crept away, but this time when she began to run and heard the dreaded *ker-chunk*, *ker-chunk*, *ker-chunk*, she heard at

the same time the voices of her three brothers calling her name, and before Gunwolf could overtake her, she ran into the outstretched arms of her oldest brother. Old Gunwolf did not dare to follow her beyond the edge of the forest while she was protected by her three brothers. So they all went back to the home and had a happy birthday feast, and after that Morna always remembered to do as her brothers requested.

THE FAIRY CANDLE

By Rebecca Spaulding

Right on the top of the bank of a big river there once lived some children who liked to make mud pies. Halfway down the bank there was a log with a flat top, and nearby there was some fine clay out of which the children made their pies.

One summer afternoon they were all playing here—Sallie, Nora, Alfred, and Elsie. They made apple, mince, and blackberry pies and all the other kinds of pies you can think of, and cakes and puddings too, and set them in long rows on the flat-topped log to dry.

Now Elsie was the smallest child of all, and after a while she grew tired of making pies, and suddenly she thought of the candlestick in her grandmother's room. In the evenings, when it was too cool to sit outdoors, her grandmother would light the candle in the round brass candlestick and sit by it and knit, and sometimes she told Elsie of things that happened when she was a little girl.

Elsie thought of her grandmother's candlestick and the stories while she worked with the clay, and very soon she had made the prettiest little candlestick, no bigger than a butter plate. Then she took another piece of clay and rolled it till she had a little candle, but the candle did not have any wick and it would n't burn. What could she do? She sat quite still for a whole minute, looking at her candle, and then she had just the right thought. All along the top of the bank butter and eggs were growing. You know those flowers, all yellow outside, with a bright orange center like a little flame of fire?

Elsie scrambled up the steep bank to get one of these. The other children called after her, "Elsie, don't go home yet, it is n't time." But Elsie was in such a hurry that she did n't answer. It took quite a while to find the best and biggest blossoms, and when she got back all the other children had gone to their suppers.

Elsie laid her flowers out carefully on the old log, and then she made a fresh candle, picked out the largest blossom and stuck it on the candle while it was wet, and stuck the candle in the candlestick. I wish you could have seen it, there in the midst of the pies and cakes.

It was getting late; the sun had gone to bed behind the hills, and there was only the tiniest new moon shining down on the river. But Elsie's little candle made it light. To her it seemed to shine like a real candle, growing brighter and brighter.

We can never tell just how and when and where we are going to see the fairies, but sometimes it happens. Perhaps it was because Elsie thought of her grandmother's candle and the stories her grandmother told; I do not know but somehow the little clay candle with the flower top had turned into a fairy candle, and by its light Elsie saw the fairies.

With gauzy wings they were swinging down from the willow branches right onto the old log among the cakes and pies the children had made, and elves in green and gold were with them, and gnomes and brownies were swarming up the log from the ground. Oh, it was the merriest kind of a company! They were all so pleased with the things the children had made. The brownies smacked their lips over the plum puddings, the elves danced around the blackberry and apple pies, and the fairies were best pleased with the little flower-flame candle Elsie had made.

Five elves in green and gold lifted the little candle with its flower flame onto the middle of the log. The gnomes and the brownies tugged away at the cakes and puddings and pies till they had them all arranged in a circle around the candle. And now all was ready for the feast except the dishes from which to eat and the napkins.

A few fairies flew away, and very soon they came back bringing a hundred-leaved rose. Out of some of the rose petals the brownies cut tiny squares for napkins, and from other petals the gnomes

fashioned beautiful plates, and the yellow stamens in the center of the rose were the knives and forks.

The little candle with its flower flame burned brightly all the time, and never needed to be trimmed once. Its light shone on the fairy feast, upon the fairies' wings and dresses, that were all the colors of the rainbow, upon the elves, with their green and gold suits, upon the gnomes and brownies, in their somber colors, but with jewels in their belts that caught the light and gleamed and twinkled like little stars.

While the fairies were feasting, Elsie was startled to see that the daylight was almost gone. Her home seemed very far off as she thought of the steep climb up the bank, and the bushes and rocks in the way. She was afraid something would bump into her in the dark. She had never been out so late before by herself, and in spite of all the fairies, she wanted her own mother very much. Just then she heard the sweetest sound in the world; it was her mother's voice calling from the top of the bank, "Elsie, Elsie, where are you, honey child?" Without stopping to say good-night to the fairies, Elsie ran up the steep bank as fast as her fat little legs could carry her, straight into her mother's arms, and soon she was fast asleep in her own little bed. But the fairies, after the feast was over, danced all night long, for the little flower-flame candle never grew dim till the morning came.

Rimes and Stanzas

Fleecy clouds floating by
Hide from me the bright, blue sky.

The daisy's face is full of smiles.

On the grass and thirsty flowers
Gently fall the summer showers.

Rain, rain, April rain,
Bring the flowers back again.

Tell me, little raindrops,
  Is that the way you play?
Pitter, patter, pitter, patter,
  All the rainy day.

The big bright moon in the big dark sky,
  That every night I see,
Must love me so, for wherever I go,
  She follows after me.

Golden slumbers kiss your eyes,
Smiles awake you when you rise.

The golden light is dancing bright.

Cheer up! cheer up! the robin sings.

A sunshiny shower
Won't last half an hour.

A little brown bird
  Builds her nest in a tree,
And sings me a song,
  As sweet as can be.

In the heart of a seed, buried deep, so deep,
A dear little plant lay fast asleep.
"Wake!" said the sunshine, "and creep to the light."
"Wake!" said the voice of the raindrops bright.
The little plant heard and it rose to see
What the great, round, beautiful world might be.

The farmer reaps the golden wheat,
The baker makes the bread we eat,
The mother spreads the slices thick
And then we eat them very quick.

The goldenrod is yellow,
  The corn is turning brown,
The trees in apple orchards
  With fruit are bending down.

The garden shows its treasures,
  All rainbow-hued and sweet;
The lawn's green velvet carpet
  Is spread to woo your feet.

The tiny flakes of snow come down,
The fairest stars in winter's crown;
They trim with white the window sills,
They drape the trees, they deck the hills.

WHEN THE SILVERY ROBIN

By I. Gertrude Menard

When the silvery robin
  Pipes unto the spring,
Little silver brooklets
  Stir and wake and sing;

Cowslips in the meadow
  Show their buds of gold;
Violets pale and tender
  Curling leaves unfold;

All the drear, brown landscape
  Grows a blushing thing
When the silvery robin
  Pipes unto the spring.

When the silvery robin
  Pipes unto the spring,
Winds from dreamy reaches
  Wide their odors fling;

Morns grow red and gladsome,
  Noons are warm and sweet,
Sunsets long and lovely
  Make the day complete.

Each awakening moment
  Richer charm doth bring
When the silvery robin
  Pipes unto the spring.

When the silvery robin
  Pipes unto the spring,
Gone are gloom and shadow,
  Gone the winter's sting.

Every nook and hollow
  Hides a happy heart,
Every secret byway
  Keeps a joy apart;

Time that lagged so sorely
  Flies on happy wing
When the silvery robin
  Pipes unto the spring.

A DAY

By Emily Dickinson

I 'll tell you how the sun arose,—
  A ribbon at a time.
The steeples swam in amethyst,
  The news like squirrels ran.

The hills untied their bonnets,
  The bobolinks begun.
Then said I softly to myself,
  "That must have been the sun!"

But how he set I know not,
  There seemed a purple stile,
Which little yellow boys and girls
  Were climbing all the while.

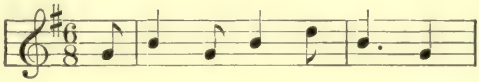
Till when they reached the other side,
  A dominie in gray
Put gently up the evening bars,
  And led the flock away.

SONG PLAY

The human organism is very sensitive to feeling as expressed in rime and tone. Even the smallest children will often respond with relaxed muscles to a soft soothing rhythm which is either played upon the piano or sung. A stirring air will cause the muscles to become tense, and some spasmodic movement will follow. Children should listen to music of contrasting types that they may be roused to different kinds of response, but very little ones should have only occasionally that of an exciting nature. In the stirring nerve-straining life of the present time, quietness and calm lay the best foundation for healthy growth.

Early training in music is given not only that the child may easily gain control over himself and over it but also that he may become keen to the beauty which can be found in the world of sound. The most effective way to educate musically is to sing and play the best music in the home, with expression and good quality of tone. Yet there are other ways that the child can have individual training. Older people can sing to the child or he himself can sing. Sometimes adults can interpret in words and tune the happy little humming in which the child often indulges and which when he is older may develop into the creation of good melody and song.

The first human songs were probably repetitions of single cries, like the cries of animals, upon the same key, given rhythmically in order to express a certain feeling and communicate it to some hearer. A crying child will sometimes, long after the cause has been forgotten, continue his sobbing because it is pleasant for him to relieve his feelings by the regularity of the sound. His attention is distracted from his grievance by the artistic repetition of its expression. A happy child will sing "Ah-ah-ah" for many moments. Children who are somewhat musical will sing a statement or wish. One girl of five desired a neighboring child to stand up from her chair, and she sang repeatedly:



Get up, get up Miss Ol - ga.

It is from material such as the above that a child's original songs can be compiled. When a child feels that he can create beautiful sound, he is inspired to listen to it and strive for better expression.

Period of Infancy

First and second years

This is the time for lullabies — a few beautiful ones, sung over and over in soft, soothing tones. The following are good:

Sweet and Low (Bentley), in "Song Primer"
Sleep, Baby, Sleep (Bentley), in "Song Primer"
Bye, Baby, Bye (Hill), in "Song Stories"
Cradle Song (Hill), in "Song Stories"

Towards the latter part of the first year it gives baby great pleasure to have an adult respond to his vocal exercises on the same note with the same sound that he is using.

Third year

Songs of greater emotional variety can be sung to the children, although lullabies and other soothing melodies should be most frequent. The following songs are enjoyed at this time:

Sand Man (Poulsson), in "Holiday Songs"
Negro melodies, such as "Swanee River" and "Old Black Joe"
Mother Goose[1] (Elliott)

The child's efforts to create musical sound will probably be noticed in his attempts to sing when some familiar air is started. The play with imitating sounds can continue. Occasionally the child might be surprised by having the adult take up on a higher note the same sound that he is making; this may suggest to the little one to try for the other note himself.

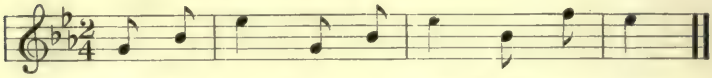
Fourth year

If a child of this age cannot carry a melody, some of the songs sung to him can be about the familiar animals, and the child can help by supplying the animal cries. The following songs have such simple words and melody that many children of this age can sing them all through:

The Kitten and the Bow-wow[2] (Neidlinger), in "Small Songs for Small Singers"
Yellow Head (Neidlinger), in "Small Songs for Small Singers"
Little Lamb (Neidlinger), in "Small Songs for Small Singers"
Bobby Redbreast (Bentley), in "Song Primer"
Milk for Supper (Poulsson), in "A Little Child's Day"
Rockabye (Tomlins), in "Child Garden of Song"

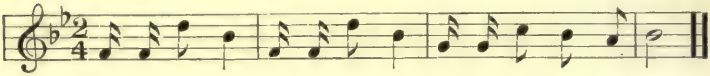
[1] The words of Mother Goose are so rhythmical that it might be as well to use them only as samples of style for the spoken word and choose other themes for songs. Elliott's collection gives them a very good musical setting.
[2] See end of section.

Words can now supply the child's happy tones. For instance, when he stands at the window and chants "Ah-ah-ah," the adult can sing on the same note "Bright sunshine, bright sunshine!" After a few repetitions she may finish the song thus:



Bright sun - shine, Bright sun - shine, Bright sun - shine.

Or, if the child repeats a sentence over and over, "Baby go out, baby go out," the adult may take the same words and make of them a little song:



Ba- by go out, ba - by go out, ba- by go out to-day.

Period of Early Childhood

Fifth year

Sing to the child simple melodies and words and let him help, even if tone deaf — as all very young children often are. The effort to produce a singing tone will help to develop the vocal chords, so that later, when the child's ear becomes more discriminating, his voice production will be fairly under his control.

The range of a little child's voice is from middle E♭ to upper G or even higher. No lower note, except an exceedingly short one, should be attempted. The higher ones will never strain the voice if the muscles of the throat are kept lax, as they usually are when the child is playing without nervous excitement. Any song which the child is

expected to sing should be placed in a higher key if it demands many or prolonged notes below E. The following songs are much enjoyed at this time:

Six Little Puppies (Neidlinger), in "Small Songs for Small Singers"
The Kettle (Neidlinger), in "Small Songs for Small Singers"
Doll Song (Neidlinger), in "Small Songs for Small Singers"
Bunny (Neidlinger), in "Small Songs for Small Singers"
The Fiddle[1] (Bentley), in "Song Primer"
The Clock (Bentley), in "Song Primer"
Thanks for Daily Blessings (Poulsson), in "Songs for a Little Child's Day"
Snowflakes (Poulsson), in "Songs for a Little Child's Day"
Brave[1] (Poulsson), in "Songs for a Little Child's Day"

As in the previous year words can be supplied for the humming exclamations, and simple melodies can be given for the repeated phrases.

Instrumental music which is simple and yet good should be played for children. "Mother Goose Songs without Words,"[2] by L. E. Orth, gives simple descriptive music for the well-known rimes. After a child has learned to distinguish the names of several of these melodies by their rhythm, his ear will be much more sensitive to other music.

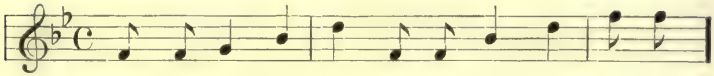
Sixth year

Simple songs can now be learned thoroughly. For quality of tone and good voice production, the story which is to be told through the song should be understood; then the child should try to express through the voice the meaning of the words. It is expression, not softness, which is the ideal to be worked for. There may be just as much strain in soft singing as in loud, just as much nasal twang, but it

[1] See end of section.
[2] Published by Oliver Ditson Company.

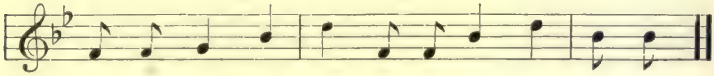
is not so evident. If the song is about the wind, let the child *think* wind, puff the cheeks out, and give the effect of wind in the singing. If the subject is soldiers, the head should be erect, chest up, and the tone martial and stirring. The effort should be to show meaning through the tone just as it was to show it through the movement of the body in the rhythmic exercises. Very little motion should accompany singing, unless it is the natural expression which the children make instinctively. The double effort is too great; it results in strain on the vocal organs.

The interpretation of emotional tones can now be made in a simple way by the child himself. If he is clapping his hands and exclaiming over an invitation to a birthday party, sing the question:



Would you like to go to the birth-day par-ty?

He may be able to reply:



I would like to go to the birth-day par-ty.

The first spring flowers or the first snow or the falling leaves generally excite the children. They may exclaim "Oh, the pretty flowers!" Here is an opportunity for the adult or child to set a rhythmic phrase containing beautiful imagery to a simple melody which will perpetuate the rush of joy which the child experiences when he sees the first sign of spring.

Oh, you pret - ty flow - ers, Com - ing in the spring!

Oh, you pret - ty flow - ers, Com - ing in the spring!

For melodic setting there should be a selection for the child's expressions of those phrases which have rhythmic quality and which are worthy of being emphasized; they should perpetuate an emotion which has a somewhat permanent value. "Here comes the coal man" or "I have an orange" are rhythmic but not valuable as songs for this age. The joy of a birthday is social excitement, the pleasure of being with one's fellows; the flowers tell of renewing life, of the perpetual transformation and rebirth of all nature. So the child's thoughts about his experience on his birthday or in the spring might be chosen for melody.

Good songs for this age are the following:

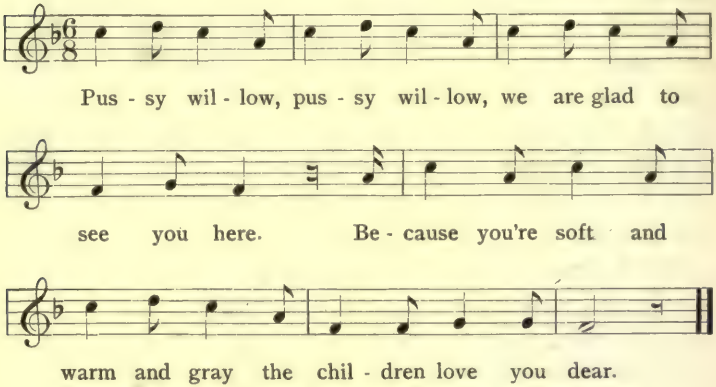
Soldier Boys (Bentley), in "Song Primer"
The Wind (Bentley), in "Song Primer"
Jack Frost (Bentley), in "Song Primer"
Hard to Wake (Bentley), in "Song Series," Book I
Sleighing Song (Bentley), in "Song Series," Book I
God's Love (Hill), in "Song Stories"
The Moon (Hill), in "Song Stories"
Nature's Goodnight (Hill), in "Song Stories"
Tick tock (Neidlinger), in "Small Songs for Small Singers"
Mr. Squirrel (Neidlinger), in "Small Songs for Small Singers"
Bluebird (Neidlinger), in "Small Songs for Small Singers"
Spring and Summer[1] (Corinne Brown), in "One and Twenty Songs"

[1] See end of section.

Seventh and eighth years

Songs should continue to increase in difficulty by more appeal to the poetic imagination, by demanding finer discrimination in tones and values, and by requiring more control in production.

The child now can make his own melody for his own words, helped by the adult, who should give only a slight finishing touch. As the child develops, his melody should show greater variety and more finish and his words should become more expressive. The following was composed by kindergarten children just bordering on their sixth birthday:

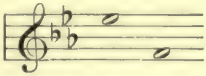


There is now a wide range from which to choose songs. The following are typical of what is suitable for this age:

The See Saw (Bentley), in "Song Primer"
Dance of Fairies (Bentley), in "Song Primer"
Day and Night (Bentley), in "Song Primer"
Falling Leaves (Neidlinger), in "Small Songs for Small Singers"
Mr. Duck and Mr. Turkey (Neidlinger), in "Small Songs for Small Singers"
Rocking Baby (Neidlinger), in "Small Songs for Small Singers"

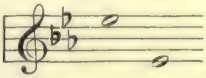
Robin Redbreast (Gaynor), in "Songs of Child World"
Thanksgiving Song (Gaynor), in "Songs of Child World"
Jack Frost (Gaynor), in "Songs of Child World"

There are many little plays which help a child who is not musical. That of Echo is excellent. The adult plays a single note on the piano or preferably sings "Oo-ah, oo-ah," and the child from the other side of the room tries to answer on the same note. Give several trials and repeat almost daily until the child's tone is nearly right. Change the sounds; on some days call the child's name, on others "Hello" or "Come play with me." When the child has fairly mastered this one note let him hide somewhere until he is called by name:



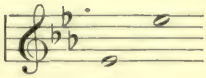
Ar - thur

His answer should be:



Mam - ma

or

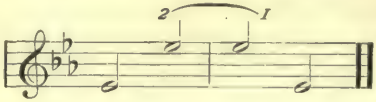


Mam - ma

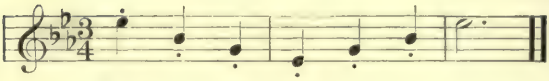
Mother's reply should be as follows:

Be - hind the so - fa

Little descriptive phrases will help the child to gain control playfully over his singing voice. They should always be sung distinctly, never slurred.



Jump high, jump low



Run - ning down and run - ning up

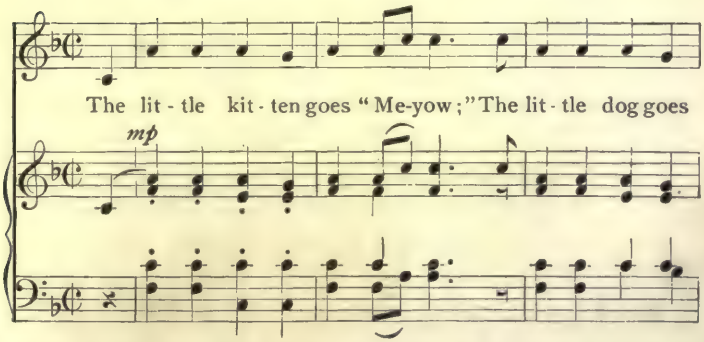
Fly - ing, fly - ing to the blue sky.

At first the intervals should be based upon the chord, and later upon the scale. The chromatic scale should not be used until the child's ear has become keen to tone distinctions.

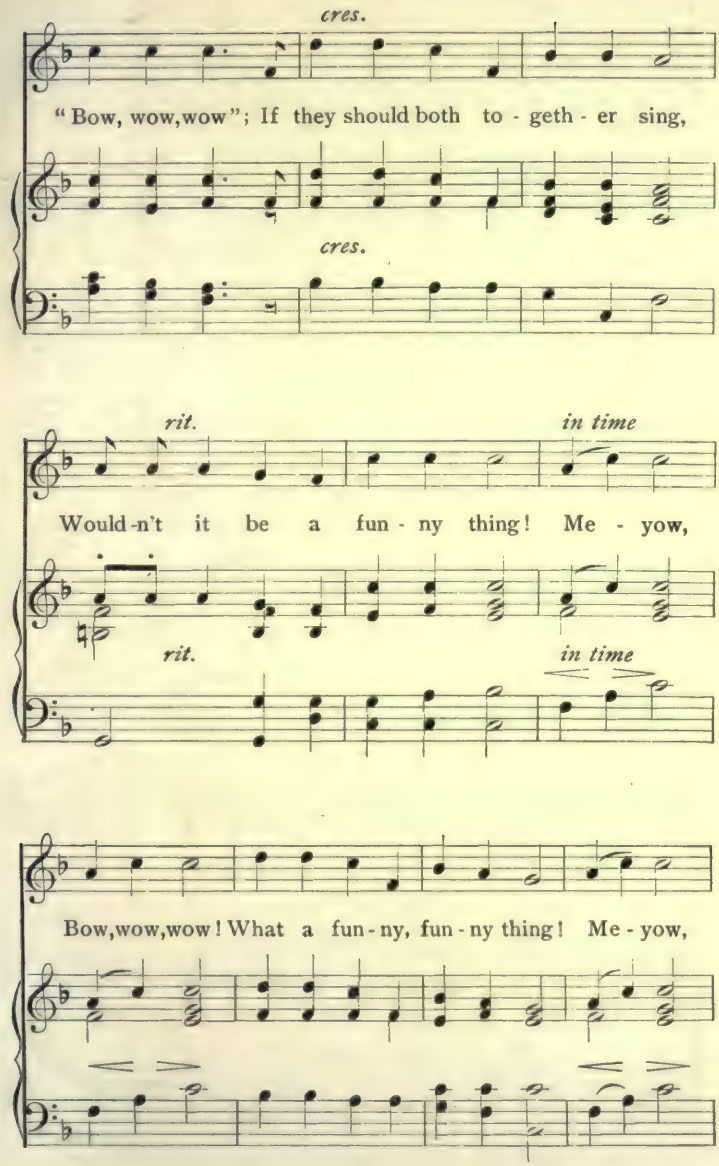
Children who love music are very fond of these little plays, and they help in developing accuracy of tone.

Songs

THE KITTEN AND THE BOW-WOW[1]



[1] W. H. Neidlinger, Small Songs for Small Singers. Used by permission of G. Schirmer, New York.


cres.
"Bow, wow, wow"; If they should both to - geth - er sing,
cres.
rit.
in time
Would-n't it be a fun - ny thing! Me - yow,
rit.
in time
Bow, wow, wow! What a fun - ny, fun - ny thing! Me - yow,

rit.

Bow, wow, wow! What a fun - ny, fun - ny thing!

rit.

THE FIDDLE[1]

Hylas Irish *Aleta Rossiter*

Lightly

Draw the bow a - cross the string,

H'm . . . Lis - ten to my fid - dle sing, Hm - m.

[1] Alys Bentley, The Song Primer. The A. S. Barnes Company.

BRAVE[1]

Emilie Poulsson *Eleanor Smith*

Allegro moderato

Hur - rah for Bob - by Bum - ble! He

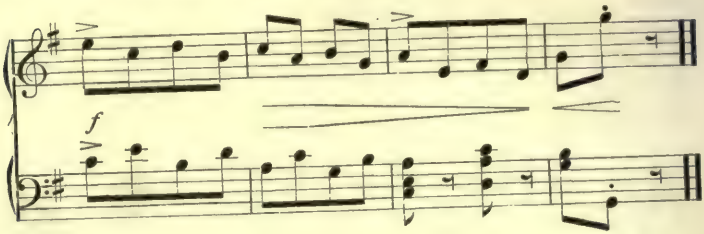
nev - er minds a tum - ble, But up he jumps And

poco rit. *a tempo*

rubs his bumps And does - n't e - ven grum-ble!

poco rit. *a tempo*

[1] Emilie Poulsson and Eleanor Smith, Songs of a Little Child's Day. Used by permission of Milton Bradley Company, Springfield.



SPRING AND SUMMER[1]

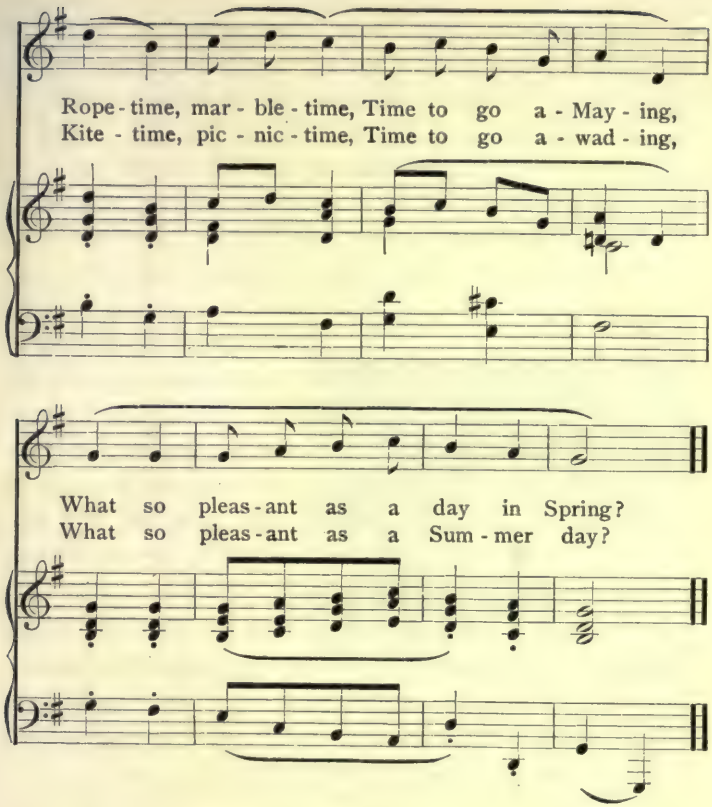
Corinne Brown

Lightly

Spring-time, flow - er - time, daf - fo - dils and dai - sies!
June - time, sum- mer- time, morn - ing glo - ries nod - ding!

South winds blow - ing will the blos - soms bring,
Ros - es blow - ing and the pan - sies gay,

[1] Corinne Brown, One and Twenty Songs. Used by permission of C. L. Anderson Publishing Co.


Rope - time, mar - ble - time, Time to go a - May - ing,
Kite - time, pic - nic - time, Time to go a - wad - ing,
What so pleas - ant as a day in Spring?
What so pleas - ant as a Sum - mer day?

CHAPTER IV

PLAYS FOR THE DEVELOPMENT OF THE HAND AS A HUMAN TOOL

MANUAL PLAY

The advantage of training the hand has always been appreciated by artist and artisan alike, because each has felt its direct relation to his work. The educator is now beginning to realize that it has just as much value in what he is trying to accomplish, although its effect may not be quite so apparent. The dexterity of the hand in manipulating the environment has helped man to rise far above other animals. Hand development, mind development, and speech development are inseparably connected, each retarding or aiding the others. A well-balanced individual must have control over all avenues of impression and expression, and the hand is one of these important avenues.

Period of Infancy

First year

The first use of the hand is the instinctive grasping. Almost the first mental training is given through this muscular contraction. It teaches "there" and "not there" to the baby. By the way in which mothers and nurses snatch things out of little hands, the "not there" lesson would seem more important, but it is the "there" sensation which stimulates movement and induces the baby to put forth an

embryonic involuntary effort. To grasp some resisting object strengthens the muscles and increases the power which will later be used in manipulating materials. As suggested in Sense Plays and Ball Plays, some object should be tied to the hood of the carriage or baby basket just high enough to exercise the arm as well as the hand. Soft objects can be given to baby when he is unattended, but for the early manual-training lessons, contrasts should be supplied. Baby should be given the opportunity to discover with his hands during the first year the difference between round and not round;[1] soft and hard; flat and solid; far and near; down and up; back (of himself) and front. He should pull and push, scratch and tear, or catch a swinging object.

PLAYTHINGS USEFUL THROUGH THE WHOLE EIGHT YEARS

Second and third years

More difficult contrasts should be presented during these years: big, medium-sized, little; heavy, light; high, low.

The toy shelf should contain besides the balls and dolls, etc., several two-inch and four-inch cubes. It will require quite a little dexterity on the part of a two-year-old child to pile these on top of each other. A few larger cubes or wooden boxes about eight inches each way will lend themselves to many different uses in play and are a good size to strengthen the arm clasp.

Special toys are really not needed for manual training at this age. Tearing paper into small bits is excellent, and

[1] See Sense Plays in Chapter I.

these should be picked up and put into a pocketbook for "money," or into a bag for "buttons." A narrow-necked bottle and puffed rice make an educative toy; the eye and hand control and perseverance required to put the flakes into the bottle are very valuable. The child should not be helped or interrupted in such play. Boxes with stones, toothpicks, or shells make good playthings. Nests of boxes give contrasts and education in size. A paper bag with potatoes or beans will amuse — and educate — for hours. Opening and shutting doors and drawers, sticking twigs in a cane-seat chair, playing in sand — all such simple pastimes help in hand development and, consequently, mind development. Sand especially gives excellent exercise for strengthening the hand muscles.

Children should be allowed to use either hand, as people are often hampered by the unequal development of their hands. No emphasis need be laid upon the use of the right hand until the crayon is held.

Fourth year

A child of three gains much manual dexterity in helping to dress and undress himself, pulling on stockings and buttoning shoes; in helping about the house, dusting chairs and carrying knives and forks. All the play work which calls for accuracy and strength in grasping makes the hand a better instrument for expression.[1]

For toys, wooden blocks similar to those used the previous year should be placed upon the shelf, preferably those which bear some relation to each other in size, as four-inch cubes and eight-inch cubes, and a few of these cut in halves.[2]

[1] This kind of training is felt to be of great value by Mme. Montessori, who uses it in the regular curriculum of the school.

[2] Boxes containing twenty-seven two-inch cubes (three of which have been cut in halves and three into quarters) are called the Frobelian Fifth

A few smooth boards (8 × 8, 4 × 16, 8 × 32, and larger) are useful for roofs of houses, or tables on which to arrange shells and sticks.

In the days when children lived in homes surrounded by trees and grass, they made borders of leaves or stones upon the edge of the doorstep or placed cones and flowers around some large stone. Few little ones have such facilities now, and the first artistic attempts must be provided for by a box containing stones, shells, cones, nuts, or other objects, which can be arranged in rows on the edge of a chair or on the small boards mentioned above. Outlining some prominent figure in the rug or carpet is much enjoyed.

Blunt scissors are harmless and newspapers plentiful, and although nothing of recognizable shape will be cut at this age, the practice in using the scissors will give such control that later, when the child sees things in outline, he will be able to approximate them. The child at first might be encouraged to cut between the columns of a newspaper. As yet the child enjoys the mere activity of doing and does not think of the use to which his products can be put, but for mother's convenience and the child's training in neatness, a box with a small slit like a mail box should be supplied for the small scraps of newspaper; when all are picked up the reward may come in the shape of watching mother burn them in the fire, or, if a paper bag is used instead of a box, it may be tied up and used as "freight" in the express wagon.

Gift, *enlarged* size, and can be obtained at stores selling kindergarten supplies. Chests containing a good assortment of larger blocks are also for sale at kindergarten and toy stores. They are more expensive, but their size provides a better stimulus for sensorimotor development on the part of the children and also provides better material for their interpretative play. Any carpenter will gladly cut from odds and ends blocks that bear some relation to each other in size and shape.

A board with hammer and paper of tacks is another educative toy. A little child will not make anything out of them, but the activity teaches him to control his hand, guided by his sight.

Large buttons or spools can be threaded on a cord (without the aid of a needle) or on a shoe lace.

Wrapping paper and a large marking crayon may not result in any drawing which can be recognized by the adult, but the little one will see in the scrawls all the pictures of his imagination. He is playing with the idea that he can make his hand produce something which will stand for what his mind conceives. The marking crayon is better than a pencil until accuracy is demanded, because it is larger and the muscles of the whole hand are exercised in guiding it, instead of the smaller muscles of the fingers. A blackboard is even better than wrapping paper, as the whole arm is used in making the strokes.

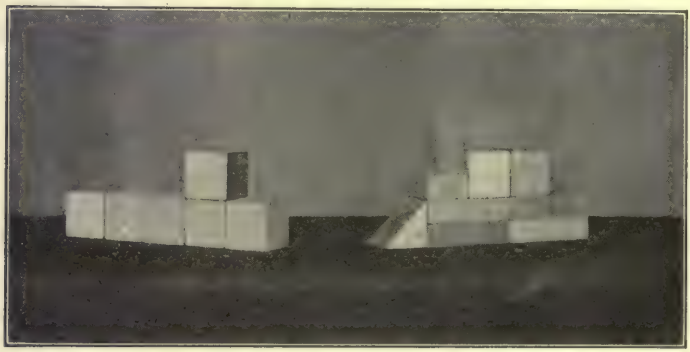
Period of Early Childhood

It will be noticed that the toys suggested have been of two kinds: those which retain their original shape (such as blocks and shells) and those which the child changes in the course of his play (such as paper or thread). This difference is the foundation for the technical terms of "gift" and "occupation" used in kindergarten parlance. "Gift" relates to the unchanging forms; "occupation," to those which can be altered. As the child grows older he desires more and more of the kind of material which he can make retain his ideas for some length of time; he enjoys increasingly more permanent results, as in the making of a paper or box wagon rather than one with blocks. At four there is pleasure in the mere moving of material; at eight much of the joy lies in the result accomplished. At first there is only experimenting, but later there is working for a purpose. This

latter kind of activity calls forth more effort; many obstacles will be overcome for the sake of arriving at the desired result. The child will, as it were, pull himself ahead, and yet it will be play if he feels free to choose his end and means, and thoroughly enjoys both.

Fifth year

Blocks. A child who has played with cubical blocks will feel the need of something thinner and higher in order



SIMPLE BLOCK BUILDING

From left to right: train built by child four years old; train built by child five years old

to make forms more like those in his environment. This demand for more varied material is a sign that the child is becoming more discerning in the observation of form. Wooden blocks 2 × 4 × 8 and 4 × 8 × 16, having the form of bricks, are very useful. With these the child can make fences, doors, walls, windows, bridges, and similar forms more nearly like the real objects than he could formerly with the cubes. The wooden boards suggested above make foundations for boats or trains, so that these can travel from one corner of the room to the other.

Beads. Stringing beads, as suggested in the first chapter, is good practice for the development of the hand. After the first delight in making a chain for the neck, the beads lend themselves to combinations which may increase in difficulty. (1) The first stringing will probably be without discrimination of either form or color. (2) Later the same forms might be strung together, as all balls, all cubes, all cylinders. (3) All of a certain color might be strung. (At first, in all probability, red and orange will be confused, and blue and purple, but color discrimination grows with age.) (4) All balls of one color, then cubes, then cylinders. Repeat with other colors. (5) One ball, one cube, one cylinder, of one color. Repeat with other colors. (6) Alternating colors all of one form, as one red ball, one blue ball. (7) Two of same form, alternating colors, as two blue balls, two yellow balls. (8) Three of same form, two colors. (9) Two of each of three different colors, as two red balls, two yellow, two blue. (10) String balls in prismatic order. (11) String one ball, one cube, one cylinder of red, and so on, in prismatic order. (12) Three of one color and two of another. Children may vary the work of different chains by choosing different combinations of color, using different number combinations, and stringing the forms in different order.

Chains. Other very pretty chains can be made with dried brown beans or with peas which have been soaked twenty-four hours. These can be alternated with lemonade straws which the child has cut into short lengths. These make very pretty chains which will stand much play usage.[1] This same play can be continued the next year by combining both beans and peas or glass beads of different colors and making a regular

[1] A package of lemonade straws, which will supply a child through his "stringing" age, can be purchased at any large department store for fifteen cents. They can be cut with scissors very easily.

design, such as two beans, one straw, one pea, one straw, one pea, one straw, two beans, etc. Maple wings, melon seeds, cones, reed grass, rose hips, all make artistic chains.

Shells. Shells and seeds (watermelon, corn, dried brown beans, etc.) make pretty fences or flower beds laid around the designs in the carpet, and within these a house of blocks might be built.

SIMPLE PASTING AND CUTTING

From left to right: broom or duster made of newspaper; chain made of newspaper; chain made of wall paper; chain made of alternating yellow and blue strips

Sewing. Very simple sewing can be done this year, such as around the edge of a denim iron holder or the top of a doll's skirt. The doll's clothes, although queerly made, will give the best practice.

Cutting. Material from the rag bag can be cut into doll's clothes. Pictures from magazines can be cut and pasted in a book made of muslin or wrapping paper.[1]

Strips of newspaper or colored paper can be cut and pasted to form interlocking rings. These can be used for the tail of a kite or for decoration.[2] The chains thus made can later

[1] A tough, dark-brown wrapping paper, which makes an artistic background, can be purchased at any store dealing in such wares for about 15 cents a quire, sheets 22 × 27 inches.

[2] A good paste can be made by buying powdered gum tragacanth (the flaked is really as good and is cheaper) and soaking it in warm water. Let it stand twenty-four hours, stirring two or three times; two drops of oil of cloves added after it is hard will preserve the paste until it is used; without this it soon smells sour.

be elaborated as were the bead chains, by combining different colors and in varying numbers (illustration, p. 127).

A duster can be made from newspaper by cutting a very deep fringe. This may be rolled and tied to a twig or small stick (illustration, p. 127).

Folding. A few simple objects can be folded, with approximate accuracy, from circles or squares of paper (illustration, p. 129).

(*a*) *Rocking-horse.* Fold one side of circle over to the other side. Slash a strip of paper halfway up for a man, and the toy is complete.

(*b*) *Book.* Fold one side of a square over to the other side. Make several of these and pin them together. Small pictures cut from papers and pasted in the book add to the pleasure.

(*c*) *Cradle.* Fold a circle and cut it in half. Fold a square like book, as stated above. Near the short ends cut two slashes from the folded side almost to the edges. In each cut insert the half of a circle. Open the book partly, and the cradle is ready for a paper doll.

(*d*) *Bookshelves.* Fold squares as for cradle, cut three slashes and insert three half circles. Stand on one end of the square.

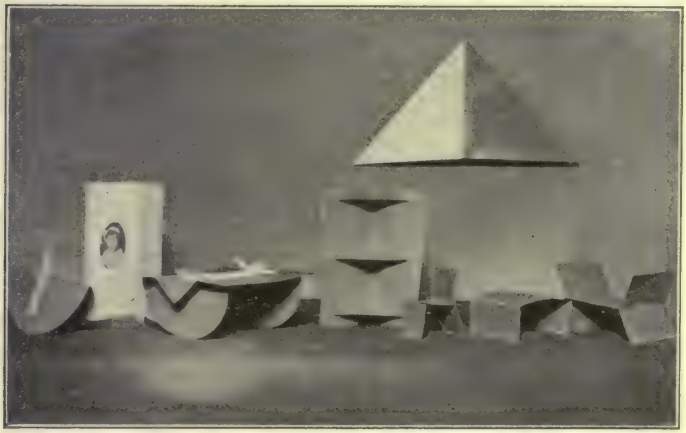
(*e*) *Chair.* Fold a narrow strip (about one inch and a half wide and five inches long) so that the short edges meet; open, and fold the short edges to the crease. Cut off one of the four divisions thus made. This gives the seat of the chair. Fold another strip the same way and cut it in half. This is the back. Paste the two together.

(*f*) *Table.* By using a wider strip and folding in the same way as for the chair, without cutting off one section, a table is made.

(*g*) *Bed.* A bed can be made by folding two strips like the table and pasting together.

(*h*) *Hat.* Fold a square with opposite corners together; make another like it, and paste the two together, as shown in the illustration. If it is made of blue and white squares and has a red cockade pinned at the side, it will help to celebrate a patriotic holiday.

Drawing. This pastime is a never-failing pleasure, and the marks will begin to take on a resemblance to the objects



FOLDING FOR THE FIFTH YEAR

From left to right: rocking-horse, book, cradle and doll, bookshelves, soldier cap, chair, table, bed

to be pictured. The illustration on page 130 shows the development of children in portraying a man. The child's attention can be drawn to the details he omits by asking how his man can eat an apple or play ball, etc.

Clay or Plasticene.[1] This material is found excellent for hand development, as well as for its suggestiveness. Little

[1] Clay is the most satisfactory material for use in schools or clubs where the material is used by different hands and needs frequent disinfecting. Plasticene is better for the home; it does not crumble and so become ground into the carpet, but it cannot be dried into a permanent shape as would be necessary if a flowerpot etc. were desired.

EVOLUTION OF A MAN IN CHILD'S PERCEPTION OF FORM

I, hair, eyes, etc., unrelated; II, head and legs joined; III, head, body, legs; IV, ears have been noted; V, jointed fingers have been noted; VI, fingers have been noted; VII, teeth have been noted; VIII, hair has been noted; IX, tears are falling from eyes; X, the human figure as realized by a child six years old (notice the drawing of only one hand to represent figure as seen from one side); XI, the drawing of a seven-year-old child who has suppressed much of the human figure in order to emphasize the most important part with its details

children will pat it, pound it, roll it. Something resembling a cake may evolve, and then it can be decorated with birthday candles or spots of icing, or another layer may be added.

The long "cigar" rolls may be made into bracelets, jelly rolls, pretzels, or baskets. The round objects may be marbles

CLAY OBJECTS MADE BY FOUR-YEAR-OLD CHILDREN

Upper row (from left to right): layer cake, birthday cake, carrot. *Lower row (from left to right):* snail, sticks of candy, pretzel

or candy. In the illustration above, samples are shown of what four-year-old children can make.

Sixth year

Blocks. Divided bricks should be supplied to use as flagpoles, columns, steps, etc., and cubes divided into four parts for better roofs and decoration.[1] Blocks with arches for bridges and doorways come in stone, but they are usually

[1] Boxes containing eighteen whole bricks (1 × 3 × 6) and nine divided bricks, called the Sixth Gift, *enlarged*, are for sale at any store carrying kindergarten material. The chests described on page 123 contain all the blocks necessary for any building play.

of such small size that they demand too much control for the children to enjoy building with them often.

Sewing. Dolls' clothes can be made more neatly and better fitting. Sails can be made for boats. The edge of a baby bib can be run or the hem of a duster basted. Bags of different shapes and sizes can be sewed. The materials used should be quite stiff or else fastened to paper so that they will retain their shape. It is difficult for the inexperienced seamstress to manage needle, thread, and cloth, and gauge how tight to pull her stitches.

Cutting. Cloth can be cut for dolls' dresses, Indian decorations, etc. Outlined objects can be cut, such as pictures[1] and paper dolls; also simple unoutlined objects from newspaper or colored paper, such as balls, clothes, houses, kites, etc. The clothes may be hung over a cord fastened between two chairs or pasted as pictures on a sheet of wrapping paper. A menagerie may be made by drawing or copying the pictures of animals. Cut these out with rather straight legs, bend them apart, and they will stand (illustration, p. 148). Suggestion for making a cage is given under Miscellaneous Materials. A rainy afternoon can be spent happily in making a zoo.

Folding. More elaborate forms can be made than in the previous year (illustration, p. 133).

(*a*) *Scoop or Bonnet.* Fold a square to make a book; open, and fold the remaining edges together to make another book (called "window" fold). Cut one of the creases to the middle of the square. Paste on top of each other the two small squares that have thus been cut apart. The result will be a form which can be used for a scoop in the sand or for a sunbonnet. Sunbonnets for the children's own use can be made this way.

[1] Suggestions for using the pictures will be found in Chapter VI.

(*b*) *Tent.* Fold a square as for the scoop and also fold the opposite corners together. Cut on the same line as above and paste the same way. The extra corners will form another kind of three-sided figure, which will make a good Indian tent if a door is slashed in one side.

(*c*) *Cupboard.* Fold a square for window fold. Fold edges to the middle crease; the result will be sixteen small squares.

FOLDING FOR THE SIXTH YEAR

Upper row (*from left to right*); cap, surprise cuttings, basket, cornucopia of wall paper. *Lower row* (*from left to right*); tent, cupboard, table, stove, bed, plow

Cut up as far as first fold on the side creases at the bottom. Paste the free squares exactly over the two remaining lower squares from which they have been cut. This forms the top of the cupboard. Paste narrow strips of paper inside, even with the creases, for the shelves.

(*d*) *Table.* Fold as for cupboard. Cut up as far as the first fold on the side creases at top and bottom. Paste the

four free squares exactly over the squares from which they have been cut. If desired, a strip can be cut from the edge at each side to leave legs in the corners.

(*e*) *Stove.* Fold, cut, and paste a square exactly like the table. Either cut circular holes where the covers of the stove might be or paste on circles for the covers. Cut door in one side for oven. Paste rolled strip at back for the stovepipe, if an old-fashioned stove is desired.

(*f*) *Bed.* Fold, cut, and paste a square as for the table. Paste extra oblong pieces for head and foot of bed. Cut out for legs, like table, if desired.

(*g*) *Camp Chair.* Fold short ends of an oblong together. Cut two narrow strips at each side of one of the halves from the edge as far as the crease.

(*h*) *May Basket.* Fold a square as for table; also fold opposite corners together. Cut out each corner square. Slash between the two squares remaining on each side as far as the first crease. Paste the squares divided by the slash upon each other. Paste strip for handle.

(*i*) *Plow.* Fold square as for "window," being particular that one side of the paper (1) is uppermost for both folds. Fold opposite corners together with the other side of the paper (2) uppermost. With this last side (2) uppermost, fold two neighboring corners to the middle. The point which these two corners make at the edge will be the point of the plow with the original side (1) of the paper outward. For the handle end of the plow use the two creased corners, pushing down the paper between them. Strips or sticks can be pasted for the long handles.

(*j*) *Cornucopias of Wall Paper.* Fold two corners of a square together making a diagonal crease. Fold one edge along this crease so that a sharp point will be made where the edge and crease meet. Fold an adjoining edge to the

crease so that the two edges exactly meet. This makes a kite form. Paste one of the folded parts on top of the other so that the edge runs along the crease. Make a handle of worsted or a paper strip.

Surprise Cutting. Fold a square into a book. Fold the short edges together. With the center of the square towards the front, fold the right corner to the left corner. Cut small pieces of any shape from the edges. Open to find design.

Drawing. Objects should begin to bear some relation to each other and so tell a short story. People will be the central figures, but they may be going into the store or to mail a letter. The coal man may be driving the wagon, or the little girl may be picking flowers in the country. Mother wheeling the baby carriage is a favorite tale. Illustrations may be made of Mother Goose rimes or other stories. Help should come from the adult in the form of questions, drawing the child's attention to observe some detail which he has omitted. The greatest incentive to drawing is to watch another draw; the child gains greatly in the mastery of technic by imitating some older person.

The finer muscles of the fingers are now strong enough to hold a smaller crayon, and the accuracy which the child's eye now demands cannot be satisfied with the uncertain marking of the large crayon. There should still be large pieces of paper to encourage arm movement and freedom of expression.

Painting. The brush is harder to control without mishaps than the pencil. For this reason, it is well to give the child a cup of water at first and let him "paint" upon his blackboard. When he has learned to wipe off at the side of the cup the extra drops from his brush, he can be given a large sheet of paper and a cup of water

color[1] already mixed. "Daubing" is the first joy — just making big splashes of color. Later some accidental pictures will be made, and the next sheets may be covered with apples or babies or whatever the discovery might have been. As the brush comes more under control, the objects will become more recognizable. Two colors may then be given, and later three. Large sheets of paper should be used, as the Japanese way of painting with the arm is best; the hand should never be cramped but held loosely. The brush should be large and should be kept full of paint to give a free sweep of color. The large Japanese brush is good; it should be washed, shaken, and stood upright with sharpened point when not in use. The pictures cut from magazines and pasted in picture books might be colored.

Clay. Animals and dishes, furniture and flowers, all can be made in clay in the three dimensions. A flowerpot can be modeled and, after hardening, shellacked twice.[2] After boring a small hole in the bottom, it may be filled with earth and, if it is not allowed to stand in water, will last until a seed has germinated and grown.

The children like to prick the clay full of holes. Quite pretty effects can be produced by laying a leaf on a flat clay plaque and then pricking lightly all the surrounding surface with a match or toothpick.

Clay marbles can be made very smooth and then decorated. If these are pierced before becoming hard, they make very pretty chains like those the Indians wear.

Wood. A few simple articles can be made which do not require much measuring or exactness — a trellis for vines, a ladder to use when playing fireman, or chairs and tables of

[1] It is cheaper in the end to purchase a fairly good box of seven water colors, as these (with the exception of purple, which is apt to leave a stain) will wash out of any material.

[2] Shellac can be purchased at any paint store.

blocks and boards. The material should be such as is already prepared. A child of this age has not the strength or ability for sawing and planing; although he likes to do both of these, it is not for the sake of the result but the activity.

A rake may be made by hammering nails through a thin board and then nailing it to a long wooden handle.

CLAY OBJECTS MADE BY FIVE-YEAR-OLD CHILDREN

Upper row (*from left to right*): flowerpot; turtle on plaque; apple. *Middle row* (*from left to right*): bird's nest; carrot; acorns; maple leaf; goldfish (with open mouth). *Lower row* (*from left to right*): birthday cake; acorns; clay beads strung on cord

Miscellaneous Materials. All kinds of materials can be used in making toys, such as the following (illustration, p. 138):

(*a*) *Wagons.* Serviceable wagons can be made of boxes with wheels of milk-bottle tops fastened on with collar buttons or paper fasteners. Pierce the hole for the button with a heavy needle. These wagons may be accommodated to any business, such as the iceman's, baker's, or coal man's, by the addition of covers, shelves, or chutes made of paper and pasted on.

(*b*) *Cage.* Cages for the circus animals may be made by piercing holes near the top of the long sides of a box and running a cord back and forth to represent bars.

(*c*) *Fire Engine.* A fire engine can be made of a box, ribbon pasteboard rolls (or spools), milk-bottle tops and such addition of seat and horses as a child desires.

(*d*) *Carrousel.* A merry-go-round, or carrousel, can be made of a spool, a meat skewer, a large circle of cardboard, and seats folded from squares of paper.

(*e*) *Sand Sieve.* A sand sieve can be made from the cover of a tin box punched full of holes with hammer and nails.

(*f*) *Top.* A top can be made of a large button mold and a match, slightly sharpened at the point, glued into the hole. Cut different-colored papers, a little (very little) larger than the size of the mold, and spin with one of these on top. Cut out portions of one color and place over another color.

CONSTRUCTION WITH MISCELLANEOUS MATERIALS

From left to right: fire engine with horses; cage for elephant; grocery wagon carrying barrels (spools)

(*g*) *Bell Toy.* A toy for baby can be made by tying or nailing several sleigh bells to a large spool. Pass a twig or skewer through the spool. Fasten a cord to either end of the skewer, and baby will delight in dragging around his jingling toy.

(*h*) *Valentine.* Save the fancy circular or oblong paper which sometimes comes on the top of candy in a box, or buy paper doilies at a candy store. Fold carefully so that there are two creases meeting at right angles in the middle. Cut from the middle on the creases as far as the fancy outer edge; then cut out the plain middle part of the paper, leaving a picture frame. Paste this frame on top of a piece of tin or gold foil of the same size and this,

in turn, on top of a colored piece of paper, a little larger in size. In the middle opening paste a picture cut from some magazine or floral catalogue.

Many toys similar to those suggested under Folding can be made from boxes.

Seventh year

Blocks. The forms built will be much more elaborate and substantial and will be played with for several days

BUILDING BY SIX-YEAR-OLD CHILDREN
From left to right: engine and coal car; trolley car

if allowed to remain; permanency and exactness are now the purposes. The "Peg-lock" blocks, obtainable at toy stores, help in giving variety and educational value to the child's play.

Sewing. Dolls' dresses can be more neat and elaborate. Table covers, aprons, and iron holders can be hemmed. Bags of various kinds can be made for buttons, thimble, laundry, or schoolbooks; these can be decorated in cross-stitch design. Mittens can be made by outlining the hand on woolen cloth and then sewing two pieces together. Turn the seams inside.

Cutting. Animals and people can be cut without outline and in some relation to each other. Flowers may be cut for decorative borders.

It is a great incentive to the child's artistic invention to have a screen which can be changed to correspond with the seasons. The panels may be made of self-colored or green burlap, with a border of tough brown paper pinned at the top. The design upon this paper can be changed as often as fancy dictates. It may be painted, drawn with crayon, cut from paper, or folded. The illustrations on page 151 show different designs for the decorations, which may be worked out to suit the child's idea.

Folding. Some of the forms of the previous year may be made more accurately and then decorated, such as baskets and hats (illustrations, p. 133).

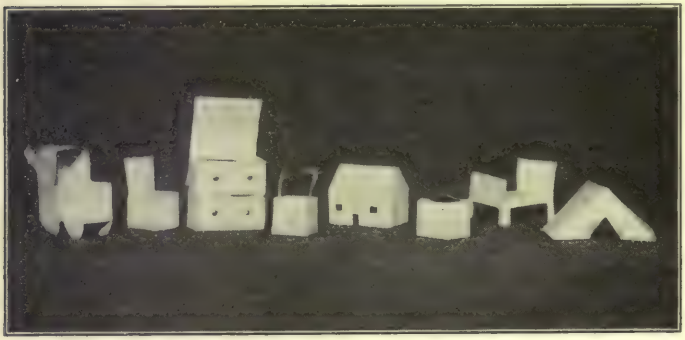
(*a*) *Doll Carriage.* Fold two squares into sixteen small squares. Cut off one row of squares. Cut up to fold on the two creases of the short sides. Paste three free squares at each end upon each other to form an oblong box. Paste one of the boxes upright around the other. Paste circles for wheels and strip for handle.

(*b*) *Chair.* Fold sixteen small squares. Cut off a row of squares at top and side so as to leave a square of nine small squares. Cut up to fold on the two creases at top and bottom. Fold and paste back two of the corner squares to form the back, as for the cover of the box. Paste the two free squares at each side on top of each other to form seat of chair.

(*c*) *Bureau.* Fold a square into sixteen small squares. Cut corners to make square form like that used for the table (illustration, p. 133). Fold two more squares of same size to make oblong boxes like those used for the doll carriage; these make the drawers. Make handles of collar buttons, paper fasteners, or strips. Place inside of the square box.

Paste oblong piece of paper at back with a tinfoil or silver-paper square for looking-glass, leaving edge for frame.

(*d*) *Basket.* Fold square into sixteen small squares. Cut off a row of squares at the side and top, leaving a square of nine small squares. Cut up the length of one square at top and bottom on the two creased lines. Fold and paste on



FOLDING FOR THE SEVENTH YEAR

From left to right: doll carriage, chair, bureau, basket, house, box with cover, bed, tent

top of each other the three squares that have been cut apart at the top; also those at the bottom. This makes a cubical basket. Cut narrow strip for handle.

(*e*) *House.* Fold square into sixteen small squares. Cut the three creases at top and bottom as far as first fold. Paste two middle free squares at top exactly upon each other. Do same at bottom. Paste corner free squares at top together far enough to make walls of house vertical. Do same at bottom. Cut door and windows.

(*f*) *Box with Cover.* Fold square into sixteen small squares. Cut off strip of squares at one side. Cut up to the fold on the three creases of the long sides. Fold and paste back two of the free corner squares at one of the short ends to

form the cover. Paste the three free squares at each side on top of each other, as for the basket.

(*g*) *Bed.* Fold oblong into sixteen oblongs. Cut up as far as fold on the two side creases of the *short* ends. Paste together the ends of the two free oblongs at each short end. Leave the remaining oblongs standing upright for the head and foot. Cut a small strip off one upright to make the foot lower than the head. If extra pieces of paper are pasted at head and foot to strengthen the uprights, the sides can be cut out as in illustration (p. 141).

(*h*) *Tent.* Fold square into sixteen small squares. Fold each corner to the opposite corner of its small square. Cut off on these diagonals. Cut the middle crease at the top and at the bottom as far as first fold. Paste the squares at the top upon each other; also those at the bottom. Cut a door at one end.

(*i*) *Table.* Use square of paper that is white on one side and colored on the other. Lay white side on top; fold sixteen small squares. Fold corners together. Turn colored side up; fold four corners to center. Open paper to large square. With white side on top, bring the middle of each edge to the center of the square; crease firmly. This leaves four corners pointing upward for legs of the table.

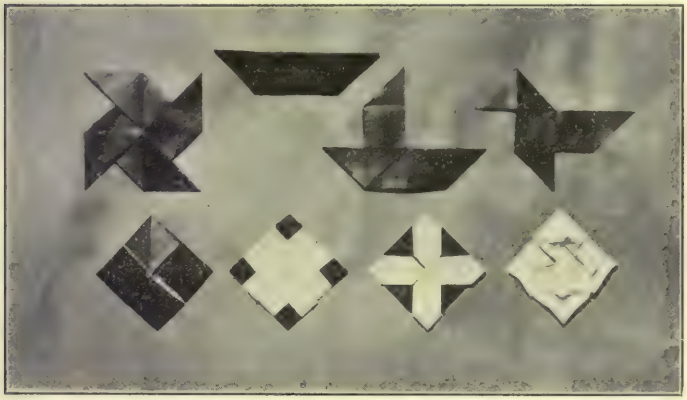
(*j*) *Windmill.* Fold and crease as for table. Have four corners pointing same way.

(*k*) *Rowboat.* Fold and crease as for table. Turn two adjoining corners to right; other two to left. Bring edges of folded square together.

(*l*) *Sailboat.* Fold and crease as for table. Bring two opposite corners of folded square together; let one of the other corners stand upright.

(*m*) *Chicken.* Fold and crease as for sailboat. While making last fold, turn sharp upper point of stern out and down over the lower point.

(*n*) *Beauty Fold.* Fold as for table. While holding the middle of edges to center of square, open out the corners and bring the corners of square to the center. This leaves four small squares on top. Fold corners which are at center back to the outside corners. Fold underneath to center of small square the corners which are at middle of edge.



FOLDING FOR THE SEVENTH YEAR

Upper row (*from left to right*): windmill; rowboat; sailboat; chicken. *Lower row* (*from left to right*): foundation fold; adaptation of foundation fold; beauty fold; pond lily

Make a number of these forms in one or more colors and arrange for fancy border. Various designs may be made by folding the small corners in different ways.

(*o*) *Pond Lily.* Use a large square of paper, green on one side and white on the other. With green side up, fold corners to center and let them remain there. With white side up, fold all corners to center three times. Open out the corners first folded and make all the points stand up.

Drawing and Painting. Both of these activities become more exact. The people should be in better proportion to houses and furniture. Great interest is taken in the details

of clothing and decoration. The questions of the adult should lead the child to judge whether he is telling in his picture exactly the story which he wishes to convey. Do his words and his hand expression agree? Is he telling the truth in his drawing?

COMPARISON OF DRAWINGS MADE BY FIVE-YEAR-OLD AND SIX-YEAR-OLD CHILDREN

Row on left: drawings of five-year-old children. *Row on right:* drawings of six-year-old children. I, II, a rainy day; III, IV, playing marbles; V, VI, playing in park; VII, VIII, a policeman's bravery

Fruits and vegetables, flowers and leaves, can be painted or drawn from nature and then used as units in a decorative design for the wall paper of the doll house, for the cover and interleaves of the scrapbook, or for special celebrations. Other objects which can be used for decorative borders are boats, cats, brownies, rabbits, squirrels, and children at play. Paper plates can be decorated for picnic parties; also paper napkins.

Clay. Forms are made with greater care and with more resemblance to the objects. Pierced marbles can be painted in designs when dry and strung like Indian beads. Vases can be decorated,

COMPARISON OF DRAWINGS MADE BY FIVE-YEAR-OLD AND SIX-YEAR-OLD CHILDREN

Row on left: drawings of five-year-old children. *Row on right:* drawings of six-year-old children. I, II, Jack and Jill; III, IV, Little Boy Blue; V, VI, Hey, diddle, diddle

flowers and animals painted in their natural colors. Dolls' dishes can be made of convenient size and decorated with a painted or pricked design. Trays for pins, match holders, and other useful articles can be made.

Wood. The ruler can be used to measure wood fairly accurately, and soft wood can be sawed. A doll's house can be furnished from kitchen to play room if all wooden crates and boxes are kept and the carpenter will donate the odds and ends of boards which he usually throws away.

Raffia. The first work with raffia should be exceedingly simple, as it is a discouraging material when mistakes need

CLAY OBJECTS MADE BY SIX-YEAR-OLD CHILDREN

Upper row (*from left to right*): jonquil; pussy willow. *Middle row* (*from left to right*): cat and ball; teapot; sugar bowl; pitcher; rabbit. *Lower row* (*from left to right*): cup and saucer; spoon

to be rectified. It should be soaked until pliable and then dried upon a towel before using. The stem end of the leaf should be held in the hand, as otherwise it is apt to split.

(*a*) *Letter Pocket.* Two oblong pieces of cardboard with holes punched at regular intervals near the outer edge, except on one long side. Thread the raffia in a blunt needle and sew over and over through these holes, leaving a long end for cord by which to hang the pocket (illustration, p. 147).

(*b*) *Picture Frame.* A circular piece of cardboard with circle cut in middle. Wind raffia over and over, keeping the strand flat without twisting. When the strand is to be renewed hold the old one tight and wind over it until both ends are secure and the joining does not show. Draw the last end under the raffia already wound.

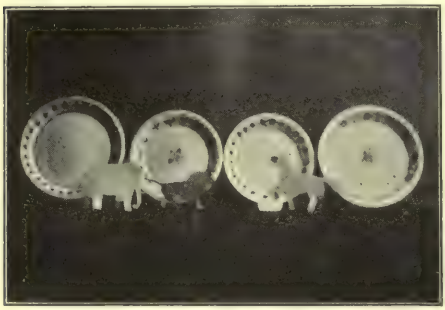
(*c*) *Napkin Ring.* Sew together the lapped ends of a cardboard strip about one and one-half inches wide and six and one-half inches long. Wind the raffia evenly over this until completely covered. Always hold the old and new ends firmly until they are fastened by the strands.

RAFFIA FOR SEVENTH YEAR
Letter pocket, picture frame, napkin ring

(*d*) *Hair Receiver or Cord Box.* This box can be made by using two circular pieces of cardboard and one ring. Cut the circles three and one-half inches in diameter with small holes in the center about half an inch in diameter. The cardboard for the ring should be three inches wide and, after lapping, three and one-half inches in diameter. Fasten the circle for the bottom to the ring by overhanding all around the edge with raffia. Fasten the other circle at the top for a cover with a hinge made of one bow of the raffia.

(*e*) *Doll's Hat.* Three strands of raffia may be braided together. If one breaks or is shorter than the others, a new strand must always be woven in before the old one ends. The braided strips may be sewed together to make either a doll's hat or a basket.

(*f*) *Ringtoss.* Strands of raffia or, what is better, long strips of cloth can be wound to form a ring six inches in diameter. This must be wound very tightly with raffia. Four of these and the upturned legs of a stool or chair will make a good game possible. A set for more advanced play may be made by winding four rings with brown raffia and four with gray and making a regular standard with one large stake upright in the center of a square board and four smaller ones in the corners.



VARIOUS OBJECTS FOR THE SEVENTH YEAR
Paper plates decorated for the picnic; paper animals that will stand

Various Miscellaneous Materials. Children have more ingenuity in utilizing odds and ends of material than adults have. Following are a few suggestions.

(*a*) *Horse Reins.* These can be made of cords braided together or of one strand crocheted rather tightly with the fingers. Durable ones are made of strips of oilcloth sewed together.

(*b*) *Floating Toys.* Ducks or swans cut from stiff paper and painted with common house paint. A slit is cut across the top of a flat piece of cork and the duck slipped in.

(*c*) *Doll's Furniture.* Strawberry or raspberry boxes and clothespins make simple furniture (see illustration, p. 149). These can be upholstered if desired. Many other objects, such as wagons, can be made from these materials.

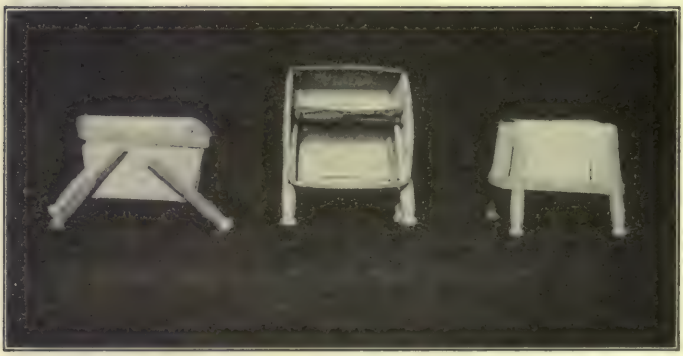
(*d*) *Transparencies.* Dark paper cut to represent the shapes of houses is mounted on a larger sheet of rather thin paper. Holes to represent windows are cut through both papers, and

waxed paper, preferably of yellow or orange color, is pasted back of the window spaces. A round hole to represent the moon may be cut in the sky. Punctured holes represent stars.

(*e*) *Sailboat.* Butter dish, with a spool standard for the meat-skewer mast and sail made of paper.

Eighth year

Blocks. By the seventh year intense interest in the blocks is waning; the child feels that he has conquered much that

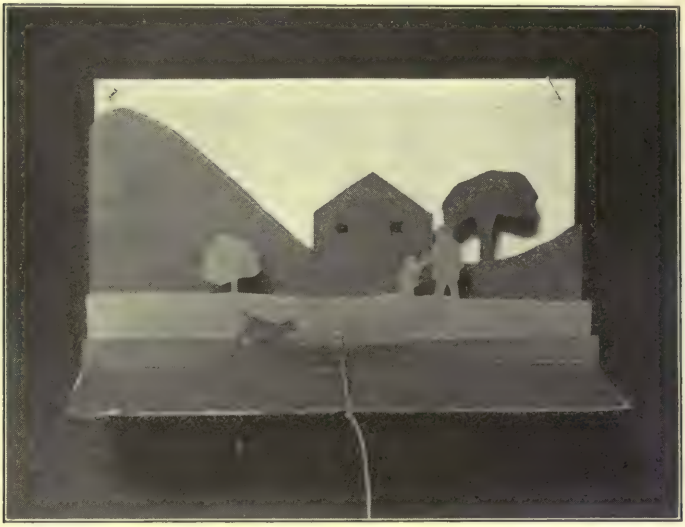


DOLL'S FURNITURE
Cradle, cupboard, table

they have to give him, and he uses them more as a setting for the play which he constructs. He may need a bridge or station for his train, and he falls back on the familiar playthings.

Sewing. Simple designs can be outlined with washable cotton on table covers or doilies. It will add to the interest and value if the child makes his own design on paper and then transfers it to the cloth by using carbon paper. Scrim curtains are very pretty with a border pattern done in large cross-stitch. Buttons may be sewed on the child's own clothing.

Cutting. Objects are now seen in relation to each other, and whole pictures can be held so vividly in the mind that, instead of cutting separate pictures and pasting them together on a background, they can be cut out of one piece of paper. Children of this age enjoy making "standing" pictures; for this a background of quite stiff paper is needed,



STANDING PICTURE

blue like the sky. Another oblong strip of brown or green may be cut to resemble a hill and house; another is cut for a man and little girl; and still another for a little dog. These pictures have a narrow edge turned over at the bottom and this is pasted to a piece of cardboard, the hill and house one inch in front of sky, the man and girl one inch in front of house, and the dog an inch in front of figures. A cord is fastened between the pictures and extends through the back. When this cord is loose, the picture should be flat

on the cardboard, but when pulled the pictures should stand up straight, giving an effect of distance (illustration, p. 150).

Stories should be illustrated. The scenes depicting several incidents should be cut and pasted in books.

Drawing and Painting. Both should tell more accurately the story to be portrayed and should be more artistic in the fanciful combination of color and design. The flowers, leaves, grasses, nuts, and fruits gathered in the walks and excursions should be drawn or painted and kept in a portfolio with the date and place where found. This gives an opportunity to review, to classify, and also to show the child's improvement in his artistic work.

SUGGESTIONS FOR STENCIL DESIGNS

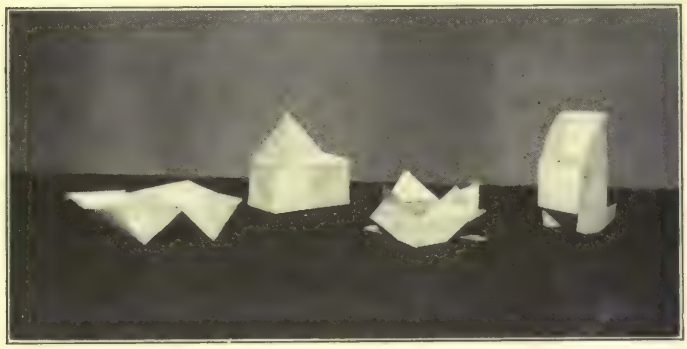
Stencil designs — very simple ones at first — may be drawn upon cardboard and then cut out with a sharp knife. The design can then be placed upon scrim or muslin and painted. It is very pretty repeated on the edge of a curtain or table cover for the children's room, and if done in water color can be washed out. This will give an opportunity for a new design as frequently as desired.

Folding. The work can be done with stiffer paper this year, as the creasing should be very accurate and firm (illustration, p. 152).

(*a*) *Standing Basket.* Fold square together for window fold. Fold four corners to center. Turn paper over and

again fold four corners to center. Fold these corners back to the middle of the edge. Turn over the paper so that the four whole squares are on top. Fold back the corners that are at the center so that they touch the outside corners. These corners will be the upper side of the basket, and the corners on the under side will make the stand.

(*b*) *Letter Rack.* Fold square into sixteen small squares. Cut out upper corner squares. Cut on remaining creases at each side to first fold. Paste the three free squares at each



FOLDING FOR THE EIGHTH YEAR

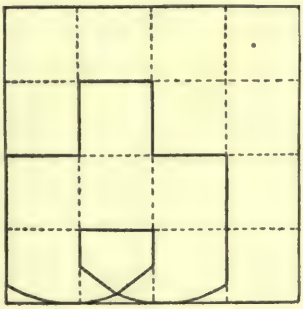
From left to right: pencil tray, letter rack, standing basket, rocking-chair

side exactly on top of each other as for chair form (illustration above). Cut the flap at the top with a point as shown in diagram.

(*c*) *Pencil Tray.* Fold square into sixteen small squares. Open; fold again as book. Fold each corner of the oblong to the opposite corner of its small square. Cut off these triangular corners. Open. Cut on the creases of the four sharp points from the point to the fold. Paste each small triangle upon the triangle from which it has just been cut. Press the two outer folds down so that a double hollow is formed.

(*d*) *Rocking-chair.* Fold square into sixteen small squares. Cut off top and side rows to leave a square of nine small squares. Cut the two creases at each side as far as the fold. Paste the three adjoining free squares together at each side. This makes a cubical box for the seat of the rocker. Fold another square and cut as indicated in the diagram. Paste this around the seat for back and rocker.

Wood. A fairly good wagon can be made from boxes; wheels can be purchased at toy stores. As the chisel and gimlet can be used now, crude boats can be made from a block of wood and a dowel stick. Decorations can be painted or made by outlining a design and then hammering outside of the line with a blunt nail. A doll's house with slanting roof can be made, or a sled, or boxes for holding toys.



ROCKING-CHAIR
Diagram showing folding and cutting

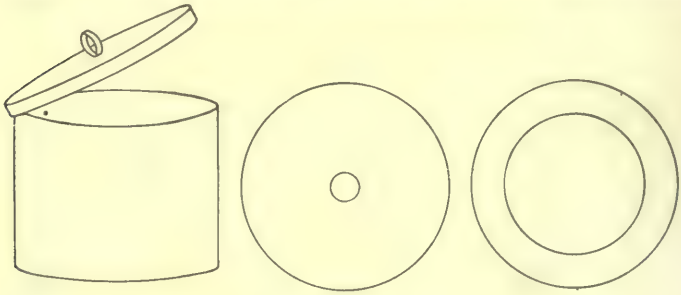
Raffia. By this time the hands have gained strength, and work with raffia is more enjoyed.

(*a*) *Handkerchief Box.* Cut two pasteboard squares of same size, about four and a half inches, for top and bottom. Cut four oblongs four and a half by three inches for sides. Wind these with raffia (all objects with square corners and straight edges need to be wound both ways, from back to front and from right to left). Sew together with raffia or tie with narrow ribbon. Make small ring like handle of circular box, and fasten to middle of front edge of cover.

(*b*) *Box and Cover.* Two circles are needed having small central holes and two rings, as described for box of previous year. Make one circle a quarter of an inch larger in diameter than the other. For the cover make a narrow ring, about

half an inch wide, to fit the larger circle; sew together. For the box make a wide ring to fit the smaller circle; sew together. For a handle, loop a strand of raffia around three fingers, wind over and over this firmly, and fasten to middle of cover by sewing with end of the last strand.

(*c*) *Flower Holder.* Make a ring of cardboard to fit loosely around a tumbler or jar, and of exactly the same height. Make



BOX AND PATTERNS

From left to right: box with cover, cardboard circle for box, cardboard circle for flower holder

a circle to fit circumference of the ring, and with a large hole in the center. After covering with raffia, sew them together.

Miscellaneous Materials. The toys evolved out of miscellaneous materials can now be made with greater care.

(*a*) *Bureau.* Match boxes glued together and supplied with paper-fastener handles can be bound with wrapping paper. A tin-foil mirror can be pasted at the back, or the top of a tin can may be used.

(*b*) *Train.* Cars can be made of boxes with button-mold wheels and painted black. The engine can have a spool smokestack and a box for the engineer's cabin.

(*c*) *Scrubbing Brush.* Florists' fiber, or rope, cut into short lengths can be nailed at the middle, with double-pointed tacks, to an oblong block of wood. Ravel ends of fiber.

BALL PLAYS

Plays with the ball are placed under a separate heading because these games can be varied indefinitely. The ball is the playfellow of the tiniest child and also of the college man. No other object has been used by all nations in all times by people of all ages; it might almost be termed the universal plaything. It is an object so easily handled, so mobile, that to the little child it seems alive. Its response is action of many different kinds and yet action founded upon laws that are discoverable. Ball plays are excellent training for eye and hand; a ball is a healthy playfellow, inciting to physical exercise and lending itself to increasingly difficult plays.

HEALTHY EXERCISE FOR PLAYERS OF ALL AGES

Period of Infancy

First year

Baby's earliest plaything is the ball. It can easily be grasped with both hands, fits the shape of the hands, and presents no hurtful corners. These first balls should be of

rubber, as they should be soft, easily sterilized, and not harmful when carried to the mouth. Harder balls, wooden or celluloid, might be provided when an older person is near to protect the baby from the result of the spasmodic motions of hand and arm. The play of grasping strengthens the muscles and gains added interest if the object resists.

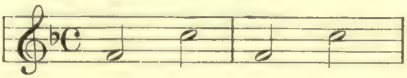
A bright-colored ball swung *slowly* at the end of a string incites a baby to follow the rhythmic motion with his eyes, and this aids him to gain control over them. Care must be taken not to strain the eyes by either too rapid or too prolonged exercise.

Second year

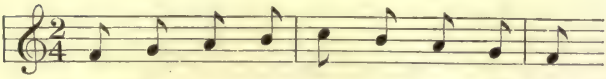
The child one year old delights in seeing the ball roll, and it excites him to see it roll in his direction. Towards the latter part of this year he can control his movements enough to attempt to return it, although his aim is very poor.

Let the little one have a large ball to grasp with the arms, to carry about, and to roll. This will strengthen the arms as a small ball does the hands.

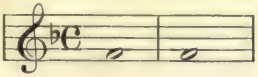
Hang a soft ball at the end of a cord. This may be used to swing, to drag, to twirl, to pound. As the baby makes one of these motions the mother may sing as long as it is repeated:



Swing, swing, swing, swing



Twirl - ing, twirl - ing, twirl - ing, twirl - ing, twirl



Pound, pound

When the child understands the rhythm and words, the mother may add to the play by singing one of these directions when she gives the ball to the baby, so that he for a moment follows the suggestion of the word rather than the stimulus of the ball's accidental motion.

Third year

Quicker activity, more imagination, and interpretation through language mark the ball games of this period. A child now wishes to roll the ball and then run after it. He likes to have another person roll the ball so that he may race with it.

Give names to the large and small balls. Let him feel that they are his playfellows. Hide them for him to find. Play "come to visit" with them. Once in a while dress them in hankerchiefs or towels, and let him play they are dolls. Let him play that the one on a string is a little dog which he is leading. In the ball plays say or sing some simple stanza such as, for rolling game:

Rolling the Ball.[1]

Roll over, come back here,
So merry and free,
My playfellow dear,
Who shares in my glee.

Pussies and Ponies.[2] For soft and hard balls, say or sing:

This is little kitty,
Running round and round,
She has cushions on her feet,
And never makes a sound.

[1] Set to music in "Merry Songs and Games," by Clara B. Hubbard. Balmer and Weber Music House Co., St. Louis.

[2] Set to music in "Songs for Little Children," Part II, by Eleanor Smith. Milton Bradley Company, Springfield.

This is little pony,
  Running round and round,
He has hoofs upon his feet,
  And stamps upon the ground.

Fourth year

At about this age a child begins to bounce and toss the ball without trying to catch it. He is exerting his power over the ball, but does not feel the necessity of making it return to him. He will experiment quite aimlessly at first, but some day the ball will accidentally come to his hand. Such added pleasure is gained from the return of the ball that he will afterwards strive to bring such a climax to his play.

Most of the plays during this year will take the form of simple experimenting. The worsted ball with a string will give opportunity for various kinds of motion.[1] Let a child have an inclined board so that the ball may run down. Let him try to roll it up the incline and have it come back to him; he will the sooner desire to catch it when bounced or tossed.

Period of Early Childhood

A child four years of age finds his ball an active playfellow; he enjoys racing with it as well as tossing and bouncing it. He now likes to have another child join him in the play at times. Large as well as small balls are needed for good arm and hand development.

Groos, in "The Play of Man," indicates the great value of throwing at a mark. "It [throwing at a mark] promotes to a higher degree than almost any other play the concentration of attention and the capacity of the organism for swift and sure reaction."[2]

[1] See Movement Plays and Sense Plays in Chapter I.
[2] Karl Groos, The Play of Man, p. 114.

Fifth year

Rolling Ball. Children stand or sit (preferably stand) in a ring while a leader rolls a large ball to each child in turn, who tries to return it. This game can be varied by bouncing or tossing instead of rolling. It can be varied also by letting the child who catches the ball step to the center and then roll to another; or let a child roll to some child on the opposite side of the ring.

Rolling Several Balls. The children are seated on the floor in a circle. From three to five balls are started, one at a time, rolling back and forth from one child to another. Any child may catch one if he can do so without leaving his place. A ball that rolls out of the ring cannot be brought back.

Sixth year

Bounce or Toss Ball. Bounce or toss the ball to music or to simple counting, limiting the winning point to small numbers at first. Several children may bounce their balls at the same time, but if one misses he must stand still until the game is finished. Counting eight to the descending scale gives a simple rhythm.

Hoop Ball. Toss the ball through a suspended hoop to a child on the other side of the room.

Hot Ball. The children are seated on the floor in a ring. A ball is rolled back and forth. The children must not grasp it, but push it away with the palms of their hands, not allowing it to touch them. A later development is to push the ball away with the back of the hand. Another variation is to keep two balls rolling, one large and one small.

Balls in the Ring. Chalk a three-foot ring on the floor. Let several children have balls and try one at a time to roll their balls so that they will remain in the ring; or place several balls in the ring, and let the children roll the balls

to knock out those that are in the ring. When the children know in which order their turns will come, say for each, "One, two, three, roll."

Ball and Bell. Suspend a bell from a small upright standard. Several children stand in a row a short distance from the bell, each with a ball, and at the signal "One, two, three, roll," they try one at a time to strike the bell. They have three chances, and each one who succeeds twice out of the three times is allowed to play the game with the next group of children.

Ninepins. Place six of the ninepins so that they form a triangle. Each child in turn has three balls and tries to roll them to throw down all the pins. Those who succeed have another chance.

Dodge Ball. The children form a ring with five or six in the middle. The children on the outside try to roll a large ball so that it will touch one of those in the center, who keep dodging it. As soon as touched, each one must return to his place in the ring. Continue until all have been sent back. When the children have become expert at dodging, use a smaller ball or let the large ball be tossed instead of rolled.

Seventh year

Ball in the Basket. A basket or box is placed a certain distance in front of a row of children. The first child has three balls, which he tries to throw into the basket. If he succeeds with all, he tries again; if not successful, he gathers up the balls and hands them to the next player. This game is called "Faba Gaba" when played with bean bags and a board in which there is a hole.

Kick the Ball. This game is played the same as "Dodge Ball," except that the large ball is kicked instead of rolled by those on the outside of the ring.

Bouncing the Ball and Clapping. The children bounce or toss the ball to music or rime and clap the hands one or more times before catching it. Later they turn completely around before catching it. The following rimes are much enjoyed:

Tossing, tossing, up so high,
See my ball can reach the sky.

Bouncing, bouncing, now you go,
Never fast and never slow.

For turning around between bouncing and catching, say:

As I was going up Climber Hill,
I met the little Lucy Dill,
With a shake and shake and how-d'ye-do.
If we never meet, I 'll ne'er see you.

Ring the Bell. Suspend a bell from the gas fixture. Let the children try to strike the bell with a ball.

Quick Ball. Bounce a ball against the wall and at the same time speak quickly some child's name. The one named must catch the ball when it returns.

Calling Numbers. The children stand in a ring, and each child has a number. One stands in the center, calls a number, and tosses up the ball. The one whose number is called must catch the ball as it bounces.

Eighth year

Return Ball. A return ball with an elastic is a very useful toy for eye and hand training, although no regular game is played with it.

Right and Left. Eight children stand in two rows facing each other. The first one holds a ball in her left hand, which she bounces and catches in her right. With her right hand she bounces it to her opposite neighbor, who must

catch it with her left, bounce it to her right, and then pass it on to the next opposite neighbor. When a child misses, he leaves the game. When all of one side have gone, the other is proclaimed victorious.

Steps. The children stand in a straight row with one as leader. He tosses the ball to each in turn. If the child catches it he takes one step back; if he misses he steps forward. Continue until one child reaches the wall. This one becomes the leader, and the game starts again.

Ball and Hoop. The leader rolls a hoop slowly across the room. A child who stands in the middle of the room tries to roll three balls through the hoop before it reaches the wall.

Feather Ball. Five children are chosen to toss the ball. They must never hold it but only toss with the palm or back of the hand, and no child may toss twice in succession. When it falls another group take their places. The group which tosses it the greatest number of times wins.

Bounce against Wall. The children are divided into sets of two with one ball. The ball is bounced against the wall from one to the other of the partners. All count together, "One all, two all," etc. If one of the partners misses, that set is out of the game. The partners who reach the highest number win.

Hot Chase. All the children form a ring except one, who stands in the middle. A ball is tossed back and forth from one child in the ring to another. The chaser tries to touch a child while he holds the ball. If the ball falls to the floor, the chaser can pick it up and throw it at some child in the ring; if it strikes this child on the back, the game continues as before; but if it strikes him in front, he then becomes the chaser.

CHAPTER V

PLAYS FOR THE DEVELOPMENT OF INTERPRETATION OF LIFE

DRAMATIC PLAY

Life itself is the most interesting problem to human beings, and the interpretation of its meaning is an endless fascinating discovery. Everyone, the little child as well as the philosopher, is engaged in the struggle to understand the mysterious power which directs organic activity. The little child must repeat the actual expression of the life which he sees in his endeavor to comprehend it. In this repetition he becomes possessor, through imagination, of the thoughts and feelings which give rise to the activities around him. The child enters into the richness of his human inheritance by imitating the words and acts of those with whom he comes in contact.

Dramatic play is very necessary for a child; it is one of the shorthand methods which instinct has supplied for educating him into what has been gained by the race through centuries of actual experiences. When a child tries to put himself in the place of others, he acquires their emotions. He feels an embryonic thrill of patriotism when he marches and salutes like a soldier. The little girl begins to understand maternal thoughtfulness when she dresses and cares for her doll. Such play is the great means through which a child can come to the consciousness of the brotherhood of man and the kinship of all life.

All kinds of plays might be classed under two headings — dramatic plays and plays testing skill; the first involves more of the imagination, and the second of will. The previous chapters have already suggested many of the dramatic plays; this chapter will classify them under the heading of things or people imitated.

The first dramatic play is merely a rehearsal of the baby's own actions. Later the little one turns his attention to the familiar occupations in the home, and by the time he is four he will begin to dramatize the activities in the neighborhood. If he is accustomed to hearing stories he will, at about the same age, begin to imagine the different characters so vividly that he will act out the story.

This play of the imagination may be of benefit in two directions: it may make of so-called "work" play instead of drudgery, and it may so exercise the imagination that sympathy will be gained for other people. In the endeavor to make the imitation of another's activity more perfect, the result which is accomplished must more and more resemble that which is produced by the worker, until at last the actual product is being made. Groos says: "Imitation is a play when it is enjoyed for its own sake."[1] So the child may be performing real work in the guise of dramatic play. A three-year-old child will go through the motions of dusting with a scrap of paper or cloth; at five a duster is needed and some object to be dusted; at seven a child may really dust a room, but it will still be dramatic play if mother will enter into it and *occasionally* call the child "Mrs. Miller" or "Katie" and pretend to come calling, or praise when the work is over. However, it is not wise to make work a continuous dramatic play. Children enjoy doing a thing well for the sake of accomplishing the result. The above

[1] Karl Groos, The Play of Man, p. 289.

play-work should be only an occasional variation to give fresh impetus to a routine.

Imagination in dramatic play will oil the wheels of life so that they will run much more smoothly. If the imagination is so developed that there is a sympathetic understanding of others, one's own affairs will tend to sink into their true relation to others' rights, and a normal balance between the individual and society will result.

The following dramatic plays may be divided into those which interpret the surroundings and those which interpret stories. A little child may act out the play alone or he may need some toy. In the first year he does not demand exact representation; his fingers will take the place of any character or any object.[1] But he soon outgrows this simplicity as his mind and body develop; he desires his motions and the articles he uses to be nearer like those he imitates. The earlier impersonations are principally through the fingers.

Interpretation of Environment

Plays which interpret the environment start very simply with the baby's own activities or those of his immediate family. Before the end of the eighth year there is a great variety of possible subjects for the plays, and these are treated much more elaborately and definitely.

Period of Infancy

First and Second years

The mother-plays at this age which lead toward dramatic expression are extremely simple. They should be repeated many times, until the baby has complete control over them. Mothers know many little actions which relate to the baby's life and which he enjoys repeating: "Wash your face";

[1] Finger plays are given at the end of this chapter.

"Comb your hair"; "Put on your hat." He can imitate others perhaps in simple ways, such as "Bow like a gentleman"; "Take off your hat"; "Rock baby to sleep."

Third year

About this time activities which do not relate to himself personally begin to attract the baby. The occupations of the household are familiar and interesting. He will play sweeping, dusting, scrubbing. He will imitate father walking with a cane or reading the paper. "Brother" will be played by writing an imaginary lesson. If the dog and cow are well known, they will be copied in sound. As this is the period when control grows over rapid locomotion, dramatic expression will naturally turn in this channel after the action has become easy. The child will imitate the trotting of the horse and the chug of the railroad train, the jumping of other children, etc.

TRANSPLANTED BY A PARASOL INTO THE LAND OF GROWN-UPS

Fourth year

At about three years of age a child begins to weave the different incidents of home life into a short plot. His ideas are becoming related to each other so that he can play with the thought of sequence. He now undresses the baby,

gives it a bath, puts it to sleep, and then takes up a book to read. Or he puts on his hat, goes to market, returns with the meat, and cooks it for dinner. These connected stories will be acted out if nothing interesting happens to distract his attention. All such efforts at sustained thinking should be encouraged by the adult. A monotonous repetition of one idea retards mental growth, but a sustained idea which involves seeing different aspects of some event develops the reasoning powers.

Whenever possible, some question should be asked or statement made which would lead the child to add more incidents to his play. If the train is going round and round, ask at what station it stops. Later suggest that only express trains go past so many stations, locals stop very often. Generally imply two possible ways of acting when a statement is made; the necessity of deciding upon a choice makes the imaginary world seem very free and yet real. The child who is thus helped in his play to tell as complete a story as he can through his bodily action will form the habit of relating his ideas, and when his vocabulary increases he will be able to reveal in his language the connectedness of his thinking.

Period of Early Childhood

Fifth year

The child of four still draws the most of his material for dramatic interpretation from the home, but he adds to this the familiar street occupations seen from his window or doorstep and also the activity which made a vivid impression when he went on a trip to the zoo or the beach. From this he will arrange a short plot and act it out, supplying the details with words. "I'm making a house. I can make a house. I'm a carpenter. Here's the door

and here 's the window." Then probably the part played by the four-year-old will change suddenly and he will say: "This is my house. Come to see me." So he goes through the day, taking first one character and then another, but always playing the leading part.

This seems like trivial material to use in education, and yet it has great value. Aid should be given the child by suggesting a more sustained plot or more interpretative action, or by supplying opportunities for him to gain more experiences so that he can make his dramatic expression more accurate. The suggestions given should be principally in the form of questions which will help the child to realize the possibility of better production. "How high does the blacksmith raise his hammer?" "Why?" will teach the child to observe, reason, and then act upon his deductions. There is little educational value in the correct performance of the action unless the child through the desire to imitate rightly has been led to observe and reason. If he is turning away to another play after being a carpenter, try to sustain the idea a little longer; ask "What does a carpenter do when his work is over?" "Where does he keep his tools?" "Where does he go?" The adult may keep in mind the simple artistic rule for plot construction — to have a beginning, middle or complication, climax, and end — and help the child to give a finish to his plays whenever possible; for example, after playing horse, to put him in the stable, rub him down, and give him oats and water is a finale that is pleasing as well as dramatically sound. Frequent visits should be made to the different workmen's shops. The first time the novelty will dazzle and very little will be observed, but each succeeding visit should make the ideas clearer as to essentials and details, especially if the child be prepared by conversation for what he may see.

Some little plays for this age are found under rhythmic games, or movement plays. As a child develops he can weave more and more of the movements together like incidents in a story. On an imaginary visit to the park, a child could walk around the room or garden, step upon the car (chair or stool), pay his fare, wait for Fifty-ninth Street, jump off the car, walk to the park, feed the squirrels, throw bread to the fish, jump the rope, run lightly on the grass, watch the birds, and take the trip home again. A little child will probably want to play that he *is* the squirrel, or fish, or bird. Whenever possible, without spoiling the spontaneity of the action, bring the narrative back to the main thought after these digressions, so that some definite ending is reached. The younger children will be able to give their attention only long enough to weave together three or four incidents, as cars, squirrels, birds, home; but as they develop, more and more details may find their place in the story.

PLAYING "BIG BROTHER"

The following topics are suggested as possible subjects for connected dramatic play: a trip to the seashore; a walk through the woods; frogs and fishes in the pond; birds nesting and rearing brood; the crawling caterpillar going to sleep and evolving into the fluttering moth; playing in the snow; a visit to a mechanical toyshop and imitation of the various toys; Santa Claus' ride and leaving of gifts; a trip

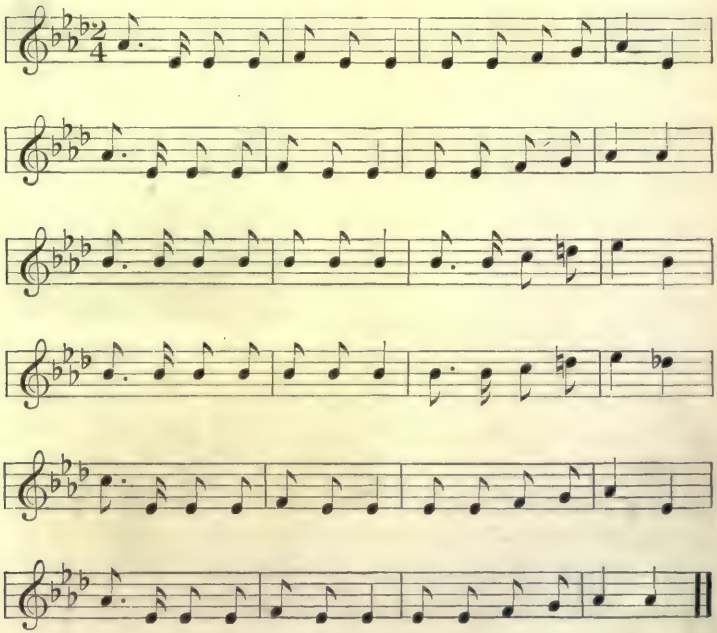
to the zoo; the circus; different trades (as shoemaker, blacksmith, carpenter); house cleaning; trees in a storm; May party; picnic.

Plays that are "originated" by all children are horse, house, train, boat, bird, carpenter, postman, policeman, blacksmith, fireman. The child of four will wish to be engine, engineer, passenger, and whistle all himself.

The following game is much enjoyed by city children. After a shower they will often stand at the window and watch the delight of the sparrows as they splash in the cool water. A suggestion or question at such a time will lead to spontaneous dramatization.

THE SPARROWS

Hilda Busick



See the little sparrows come
  Out from under cover
To the water in the street,
  Gaily hopping over;

Now they hop and now they fly,
  Huddling in together,
Chasing, chafing, chirping gay
  They mind not any weather.
. . . . . .
Now just see — away they fly
  Chirping all together.
Now just see — away they fly
  Chirping all together.

Actions should accompany the words of the song and be as good imitations of the sparrows as the children are able to make. There is very little value in having a child copy an adult's imitation of an action; the child should *feel* himself the actual thing that he is representing. It is in this way that he enters into the life outside of his immediate experience and gains a benefit from the dramatic expression. The value lies in the emotion evoked not in the movement of muscles.

AFTERNOON TEA

Sixth year

More incidents should be woven together in the plots and told more connectedly, with more descriptive language

and action. The same subjects interest as the previous year, but the postman must have a bag, and the horse a pair of reins. Adults should not interfere by insisting on too complete a costume. Interests will now be wider; other plays acted out may be fireman, farmer, teacher, storekeeper, expressman, milkman, coal man, artist. The play of train may be so extended that stations are required, also ticket sellers, conductors, and engineers. The passengers may leave the train at a country station and drive away to visit friends and return to the city later.

The Wheat. The story of the wheat may be set to the familiar tune of "Farmer in the Dell." The verses might be

1. The farmer in the field —
2. The farmer takes a horse —
3. The farmer takes a plow —
4. The farmer plows the ground —
5. The farmer sows the seed —
6. The rain comes falling down —
7. The sunbeams help to grow —
8. The wheat grows up so tall —
9. The farmer cuts it down —
10. He ties it into bundles —
11. He takes it to the barn.
12. And then the wheat is threshed.
13. 'T is ground into the flour.
14. The flour makes good bread.

This is a long story and the children will probably not care to reproduce the whole of it. It is given here as a suggestion.

Seventh year

By this time the child is ready to become a subordinate in dramatic play, if he does not sustain the part for any length of time and has other opportunity for being the principal

character. The plays are now outgrowing the neighborhood. Those which repeat the activities of the home are almost like work, and the others imitate not only the motions of the workers but also what they accomplish. The young carpenter does not merely imitate the motions but must make something out of the wood. The plot of the play about the familiar environment is not finished until some object is produced like that in real life. Dramatizations are now connected more with the stories which the child hears or with the pictures he sees.

AFTERNOON CALLERS

Eighth year

Children of this age feel the pleasure of having the play well acted as a whole and will be willing to take the part assigned to them. The plays about the actual experiences which still call for imagination are store, house, fireman, horses and the trades, etc. Quite elaborate details may be supplied for acting these out.

Interpretation of Stories

The great value in this kind of interpretation is its exercise of the imagination. The child must act experiences through which he has never passed. He must separate parts of incidents from his own life or surroundings and bring them into relations which he has never actually known. If the type of action is better than his own, it

tends to raise his idea of what he may be; but if lower, he descends to its level. Little children should never be allowed to take the part of a mean or despicable person; it lowers their respect for their own personality. It is only when an individual of strong character is mature enough to understand his necessary relation to the artistic value of the whole plot that it is safe for him to take the part of villain or fakir.

Period of Early Childhood

Fifth year

Jack be Nimble. Any small object may be placed on the floor for a candlestick (a tray with spool and lead pencil makes a fairly good one), and the child jumps over it as the words are repeated. Always let the children choose what they wish for stage properties. Adults are usually too realistic.

Jack and Jill. Two children, one carrying a pail, take hold of hands and pretend to walk uphill. At the proper time Jacks falls down and places his hand on his "crown," and then Jill tumbles headlong, too.

Little Miss Muffet. One child sits in a chair, pretending to eat from a bowl. Another child creeps up behind her like a spider and "sits down beside" the chair while Miss Muffet drops her bowl in her fright and runs away.

Other rimes much enjoyed at this age are "Jack Horner," "Tommy Tucker," and "A Little Boy went into a Barn."

Sixth year

Little Boy Blue. One boy sits down under a table and pretends to sleep while two or three children wander around one part of the room (the "meadow") and eat grass and others eat "corn" in another corner. At a blast from "Little Boy Blue's" horn the "sheep" and "cows" run to some cover designated as the pasture or barn.

Other Mother Goose rimes are good, such as "Bo-peep," "Four and Twenty Blackbirds," "Baa, Baa, Black Sheep," and "Hey Diddle, Diddle."

Good stories for dramatization are "The Three Bears," "The Night before Christmas," "Little Red Apple," "The

INDIANS CANOEING DOWN THE RIVER

Shoemaker and the Elves," and several of the short stories to be found in Miss Keyes's book.

Seventh year

Children of this age will dramatize the life of children in other lands or the striking actions which they see in pictures as well as stories. Indians and cowboys are favorites at this age. They require "dressing up," which all children love. Stories should be told of the good qualities

of the Indian, his battles with wild beasts, his patience, courage, and strength. Emphasis should be laid on the qualities which make for the best manhood of to-day. The child should be shown how to wait motionless until buffaloes are in sight, then how to creep to the windward side, then how to rise with a whoop, stampeding the animals so that the other Indians may get a shot, and finally how to carry home the prize and execute a feast dance. This is offered as a substitute for the cowboy and Indian play so often seen after the wrong kind of moving-picture exhibit.

SELF-TRAINING IN PATIENCE AND REPOSE

The life of an Eskimo can be played very dramatically in the winter time.

Stories which can be acted out are "Kitten who forgot Kitten Talk," "The Three Pigs," "Baby Ray, Wake Up Story," "Red Riding Hood," "Musicians of Bremen," and fables, such as "Hare and Tortoise," "Sun and Wind."

Eighth year

The dramatization of the lives of Japanese, Chinese, and Dutch children is much enjoyed at this time. These appeal particularly because the clothing is different. A simple change in costume aids a child of this age to enter into experiences outside of his everyday life.

Stories which can be dramatized are those like "Epaminondas," "Cinderella," "Sleeping Beauty," "Hansel and Gretel," "Ugly Duckling," and "Beauty and the Beast." Stories of adventure and simple incidents in lives of well-known people can be used as dramatic material.

"THIS LITTLE PIG WENT TO MARKET"

FINGER PLAYS

The baby's first toy is his hand as into his mouth it goes. It is his first tool as he reaches out and grasps the thing which he wishes to bring to his mouth. It is almost his first means of expression as he stretches out for someone to take him. It is probably the first part of his body which he recognizes as belonging to himself. It is no wonder that he is interested in it.

Mother and loving friends play with fingers and toes, drawing attention to them. "This Little Pig" and "Patty Cake" are known wherever English is spoken. Another simple rime is

> Thumbkin, Pointer, Middleman tall,
> Feebleman, Littleman — that is all.

The early plays with the fingers are for the purpose of exercising the muscles, making the whole hand flexible.

Later the fingers are distinguished from each other by pointing to them or making them stand up alone. Control is shown when each finger is able to act independently of the others; the exercise then called for by the finger plays should develop each finger separately and should show dramatic action. Both exercise and dramatic finger plays are given below.

Third to sixth years

THE MARCH

Wave the flag and beat the drum,
Down the street the soldiers come.

NUMBERING THE FINGERS

Go to sleep, little thumb, that's one,
Go to sleep, pointing finger two,
Go to sleep, tall finger three,
Go to sleep, ring finger four,
Go to sleep, baby finger five,
Go to sleep, to sleep, to sleep.

JUST FIVE

The thumb is one;
The pointer two,
The middle finger three,
Ring finger four,
Little finger five,
And that is all you see.

THE FINGERS

Ten little men all in a room;
Ten little men to market go.
Thumbkins go to buy some meat;
Pointers go to buy some wheat;

Tall men go to carry back
The great big bundles in a sack;
Ring men go to buy some silk;
Babies go to buy some milk.

A BEDTIME STORY

This little boy is going to bed;
[*First finger of right hand in palm of left*]
Down on the pillow he lays his head;
[*Thumb of left hand is pillow*]
Wraps himself in the covers tight —
[*Fingers of left hand closed*]
This is the way he sleeps all night.
Morning comes, he opens his eyes;
Back with a toss the cover flies;
[*Fingers of left hand open*]
Up he jumps, is dressed and away,
[*Right index finger up and hopping away*]
Ready for frolic and play all day.

The play can be repeated, using the first finger of the left hand for "This little *girl*."

THE PLANT

First a seed so tiny
  Hidden from the sight,
Then two pretty leaflets
  Struggling towards the light;
Soon a bud appearing
  Turns into a flower,
Kissed by golden sunshine,
  Washed by silver shower,
Growing sweeter, sweeter,
  Every happy hour,
Kissed by golden sunshine,
  Washed by silver shower.

THE SOLDIERS

Brave little soldiers, march for me.
Swift little soldiers, run for me.
Stout little soldiers, jump for me.

THE WEATHER VANE

From north and south and east and west
  The merry wind comes blowing;
And what its name and whence it came
  The weather vane is showing.

COUNTING OUT

Here, there; this, that;
High, low; stood, sat;
Red, blue; whisper, shout;
This finger goes out.

THE MICE

See the round mousehole!
  Who is at home?
Ring at the doorbell,
  Will anyone come?
Yes, one comes creeping
  On his tiptoes.
Number two follows.
  How soft he goes!
Three chases after,
  Then four, then five.
Off they all scamper.
  Then down, down they dive.

FINGERS AT PLAY [1]

Annie B. Winchester

What shall our Thumbkin play? Thumbkin shall { dance / skip / run } to-

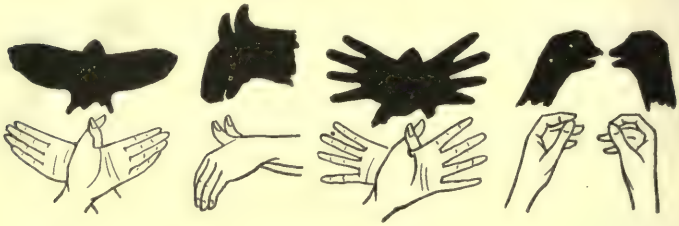
day; Dance and dance and dance a-way, Dance and dance and

dance a - way, This shall our Thumb - kin

play, Thumb-kin shall dance to - day.

[1] From "Ring Songs and Games," Lucy Wheelock Training School. Compiled by Flora H. Clifford. Milton Bradley Company.

The same finger plays are enjoyed by older children if they can be done so as to throw the shadow of the hands upon wall or floor. This demands a better control of the hands. A few simple shadow pictures can be made by a



SHADOW PICTURES

seven-year-old child, such as the eagle, donkey, or chickens. It adds to the fun to try to invent as many different pictures as possible of animals, birds, and flowers.

Shadow pictures do not strictly come under the heading of dramatic play; they are more like puzzles. Their insertion here is because they can be made an outgrowth of the earlier finger plays.

PART TWO

THE ENVIRONMENT

CHAPTER VI

THE HOME

Human progress has been forced by the stress of the circumstances in which man has found himself placed. He was compelled either to accommodate himself to them or to rearrange them to suit his needs. So man and his environment developed together, each stimulating the other to still further change.

In the first five chapters, the embryo man was seen as playing with his environment and altering it to supply the material for the expression of his ideas. In the last four, different aspects of his surroundings will be considered and what each can contribute to his development.

There are certain desirable traits which can be fostered best in the home and home relations, others which come from contact with nature or from democratic companionship in playgrounds and clubs. A child should have certain responsibilities and pleasures in the home, which give it its distinctive attraction. He should love and study nature that he may learn of the beauty and mystery of the universe. He should mingle freely with his comrades on the playground and learn the meaning of courage, kindness, and justice. He should meet with a chosen number of associates and learn the inspiration which comes from working together for a mutual interest. A child responds to these different influences in different ways, and each imparts to him some education which is necessary for the development of a well-rounded individual.

In an article entitled "The Home as the Basis of Civic, Social and Moral Uplift,"[1] Mrs. Schoff says:

> The cradle of humanity is in the home . . . to the home is given by God the continuance of the race, the physical and spiritual nurture of the children. They come with the innocence of Heaven, with minds and bodies impressionable to all that is pure and good, with infinite possibilities in embryo, and the shaping of these tender little ones is given during the early years of life almost exclusively to the parents. . . . The trend of life, its ideals and its principles, its physical and moral tone are principally developed by them.

Nature and companions educate a child in many essential ways, but to the home is given the power of developing the little child in the most fundamental way. It is by upholding daily and hourly the highest ideals of living that the most lasting impressions can be made.

Here the child should learn to realize the proper value of material surroundings; for instance, the function of house furnishing and dress is to promote comfort and beauty. Here a child should find encouragement for conversation which involves thinking, and discouragement for trivial, gossipy chatter. Here the child should learn self-control which involves the assertion of individuality within the bounds set by others' comfort. Here the child should learn the right relationship of the members of the family, which is, that parents and children should have mutual respect and love for one another, and the younger ones be controlled by the wisdom of the elders. Here the children should see in practice kindliness and courtesy to servants, friends, neighbors, and strangers. Here the children should find that the best test of the worth of a man is character,

[1] Proceedings of the Child Conference for Research and Welfare, p. 153. Clark University, 1909.

not money, position, or intellect. These standards do not need to be discussed openly. The standards of a household pervade the atmosphere; they are insinuated in exclamations, emphasized by tones and actions.

Play has its place in educating toward these ideals. It is the amusements of the parents which show the child what the adults are striving for, whether for elevating the character or just procuring a novel sensation. Incidents at which they laugh show him to what extent their kindliness and respect have been developed, and their response to his own playful exhibitions indicate their attitude toward the value of freedom and self-control. Books, theaters, moving-picture shows, comic supplements, excursions — all the amusements of the adult show to the children what the elders think is most worth while in life. Although the children may not read the book or go to the theater, they will hear the conversation about the characters and plots, and so form their judgments. The more subtle influence of these recreations will be through the parents themselves. Character is affected very directly through the pastimes

HEALTH AND A HAPPY HOME LAY THE FOUNDATION FOR CHARACTER

chosen; if the plays seen are of the higher type, there will be an unconscious deepening and broadening of the spiritual life, which will have the most vital effect upon the children. Therefore, for the sake of the character of the children, let the parents be careful how they play!

The committee which is endeavoring to elevate the tone of the Sunday comic supplement is undertaking a work which has a direct bearing upon American ideals and the character of the children who are now growing up. If for the amusement of children and adults, illustrations are provided which depict such qualities as irreverence, slyness, treachery, these acts will come to be imitated in daily life and then considered smart and cunning. A better quality of humor is evolving, due to the efforts of the committee and the assistance of wise parents.

The "Story of Epaminondas and his Auntie" is a good example of the kind of humor which appeals to little children and which has the opposite of a degrading influence.[1]

The moving-picture shows are now being censored so that little moral harm can come through the subject presented, but although it is a reasonable form of amusement for adults, it is injurious to the children. It tends to make a small child nervous and excitable. The close room, the intense strain on the eyes from the uneven movement, the concentrated attention needed, all produce physical and mental exhaustion. Exhaustion would result from a long day's wading at the seashore, but such is a healthy fatigue; moving pictures exhaust the nerve centers, and this tends to reduce the upbuilding powers of the body.

"I did not know that you could see the ocean at Coney Island" was the exclamation of a Western visitor when

[1] Sara Cone Bryant, Stories to Tell to Children. Houghton Mifflin Company.

first taken to that resort. Yet she had known many people who had visited there. The rational amusement at the seashore is wading, swimming, and watching the waves. There is a great demand for startling sensations, and so thrilling descents or dangerous evolutions seem to be necessary for what is called amusement. If young children indulge in these latter, they learn to crave excitement, their appetite will not be appeased except by more and more hazardous shocks, and self-control and poise will never be developed.

True playfulness and the spirit which makes the very act of living a genuine pleasure is cultivated by other means than those designated as amusements.

The playful spirit in the home is shown in the parent's and child's attitude toward the latter's habits, private property, duties, discipline, conversation, play times. All these admit of an element of playfulness, and its presence generally determines the existence of happiness. The right attitude toward these tends to promote habits which are a comfort and pleasure to the child and his friends, not only while he is little but as long as life lasts.

PHYSICAL HABITS

The earliest education in self-control is in the care of the body, and here system and playfulness can be combined. Kirkpatrick speaks of the value of this early training in right habits as follows:

> The preparation for a moral life may begin in infancy. The foundations of morality should be laid by the development of regularity in the more or less unconscious organic processes of sleeping, eating, and eliminating waste materials from the body. Parents should therefore seek to establish regularity in these respects, not only as a condition of health, but as a solid basis for the development of a stable, moral character.[1]

[1] Edwin A. Kirkpatrick, Fundamentals of Child Study, p. 183.

This regularity will train the child to perform unquestioningly many acts for the good of his health. "I don't want to eat my bread" or "I don't want to go to bed" will be postponed until a much later year if good habits are started when very young. No variation must be allowed in those directions where it would be well for habit to become automatic, such as in hours for sleeping, eating, evacuating the bowels. A child under three ought not to be conscious that it is possible to change these.

There will come a time for all children when they wish very strongly to act contrary to established custom; then they begin to think about their habits. That parent is fortunate who has made the healthful habits such a matter of system that a little playfulness will keep the child continuing in the same way with added enjoyment. A direct command might accomplish the same result, but the playful attitude will make the habit food for imagination, not with the idea of disregarding it whenever possible but of making it a part of the play life.

Going to bed at a certain time seems to be the rule questioned by almost all children. When a child begins objecting, compliance may become a disagreeable task or play. A story was printed several years ago of a little girl of three who was playing with her doll when father called, "Time to go to bed, Elsa." "But me and dolly are on the train going to grandma's," answered the little voice. "Put down your doll at once and go with nurse." Protesting and unhappy the child was led away. A few nights later the same play was in progress when nurse appeared. This time when the pleading tone said, "Me and dolly are going to grandma's on the train," mother replied, "All right, but this is a sleeping car and the porter has just made up the berths." Then, turning to

the nurse, mother continued, "Porter, will you show the lady where her berth is, please." With a smiling face the little one went upstairs. Not only was there happy compliance in a good habit this one night, but the child found that she could make the "system" a part of her imaginative life. The next time that nurse appeared when she was playing, she would be inclined to change her plot so that it would include the necessary act of going to bed. The child had been acting out a little play which had not arrived at a climax when it was interrupted by the call to go to sleep. She had been carrying on a connected train of thought and now was asked to leave an unfinished piece of work for a seemingly indefinite time — for to-morrow seems far away to a little child. Mother's playful words helped the child to make her plot more elaborate and to imagine the sustaining of her ideas through the long night, and this made a very satisfactory climax.

PLAY FOR BOTH FATHER AND BABY

A child will put off much longer the time of questioning the necessity of going to bed if his associations with it are playful. The seat in the saddle on father's shoulder and the trotting upstairs and into the stable make bedtime a frolic. Sometimes baby himself can be the pony and mother will take off the harness, curry him down, and lead him into the stall. Such incidental little dramas will help to form good habits playfully.

Home Progress tells the following anecdote of the effect of a playful attitude toward the morning bath:

A girl of thirteen wrote a kindergarten aunt for the words of "the sweetest little song" she used to sing to her when she gave her a bath during a visit eight years before. She said her little brother was "rambunctious" sometimes about his bath and she thought "mother could use it as a stimulus." It was a simple little song that transformed the prosaic tub into a sea in which the "soap sailed by afloat like a boat." At the end was gladness for being "safe on land, home from the bath-tub sea." Yet by the power of imagination the homely task was exalted into a happy memory for eight years.

When a child is older reasons may be given him for many of the habits which he has formed. This will add the knowledge which will keep him interested and self-controlled in continuing the habit. At the age of five or six the child will be interested to find that many flowers close at night and clovers fold their leaves. Help the child to feel that adults have to follow wise laws of nature.

Fear of the dark can be lessened if mother will, once in a while, go with the child into a rather empty, dark room. Let mother stand in the center while the little one goes a short distance away ringing a small bell. When the ringing stops mother must find where the child is. Let the two take turns at this play.[1]

When bathing is found a little tedious, small floating toys, such as boats, sticks, sponges, frogs, ducks, will help to pass the time away. (Older children can make these by pasting cut forms on button molds.)

Few children are reluctant to get into the water; it is the cleansing of the hands and face and little corners which

[1] A game for older children played in the dark is described in Chapter I, called "Chickadee-dee."

seems unnecessary to them. Little plays, such as the following, will help to get the face clean: Round the house, try the keyhole, east door, west door (ears), windows closed (eyes), front door closed (mouth), flower beds blooming (cheeks), footpaths all swept up (neck).

Great care should be taken of the first teeth. A little story about the white horses or the following jingle will tide over the time when objections are raised:

See the white sheep all in the pink clover;
  Stand still little lambkins all in a row;
Scrub them and wash them over and over;
  Now trot away, lambkins, white as the snow.

A negative story to be told to older children with regard to cleanliness is the "Pig Brother, or the Tidy Angel."[1]

Little plays like the following will help baby to distinguish the different parts of the head and will give him in an indefinable way a feeling that mother loves him and is interested in his development.

Baby's House

Knock at the door of a little white house (forehead), —
  I wonder who lives inside, —
Peep in here at a window bright (eyes),
  Now don't you try to hide!
Lift the latch with a cautious hand (nose)
  Or somebody 'll turn the key.
Then walk in through the doors ajar (mouth),
  But don't you stay to tea;
For the little white dogs that live inside
  Might gobble you up, you see.

[1] Laura E. Richards, The Golden Windows. Little, Brown, and Company, Boston.

Lord Mayor

Here sits the Lord Mayor (forehead).
Here sit his two men (eyes).
Here sits the cock (right cheek).
Here sits the hen (left cheek).
Here sit the chickens (top of nose).
Here they run in (mouth).
Chinchopper, chinchopper (*Chuck chin*),
Chinchopper, chin!

Children over four are curious about their bodies. They like to find the bones and muscles, to count all the "hinges," to feel the heart "pump," to inflate the lungs. Teach a child to fill his "bags" full at the open window or when he starts outdoors. Children can measure their chubby legs beside father's and realize that it will take much food to lengthen theirs to the size they would like to attain. They will then be interested to learn that sugars and starch increase the "cushions," the fat, and that it takes eggs, milk, meat, and such things to make the bone substance and the blood which is pumped even to the ends of the fingers and toes. Just enough of anatomy and physiology can be suggested to make the child more willing to control his appetite for the sake of insuring a healthy body.

The following are the steps which lead to the development of a healthy body and the consequent enriching of character: first, regular physical habits; second, playful continuance in good habits; third, reasonable continuance in good habits.

PROPERTY

Every home that is worthy of the name has a room, or corner, or box which belongs exclusively to each child, over which he has complete control, subject only to the law of a democracy—that he must have some regard for the rights of

others. The idea of respect for the rights of others arises from the proper limiting of one's own rights. Many young thieves have been entirely cured of their error by giving them certain places and things which they could label as their own and to which others had no access. A child cannot learn the real meaning of "yours" except by finding out the right meaning of "mine." Often there is little opportunity for this lesson in large families where even clothes are held in common, unless each individual is given possession or sole right to some particular object or spot.

"THEN WALK IN THROUGH THE DOORS AJAR"

Sanguine child lovers are looking for the day, soon to arrive, when there will be just as much provision for children in every private house as there is for the casual caller, when there will be not only a child's bedroom but a playroom built especially for children. This room should suggest "do" to the child. Dr. Wilson advises that such a room

should contain[1] "a stage for dramatics, simple apparatus for gymnastic exercises; large wall space for pictures; movable screens or partitions that the children may set off nooks and corners in their play; for the little ones a sand pile and for the older children benches and tools for the construction of things." The floor should be covered with linoleum so that chalk marks can easily show the course of the river which needs to be bridged. Grass rugs are good too, as they are, upon demand, convertible into Indian tents and even into roofs of civilized houses. In crowded cities such luxurious arrangements are not always possible, yet often here the children who are at home at least nine months a year are crowded into corners, while for the occasional guest is reserved a

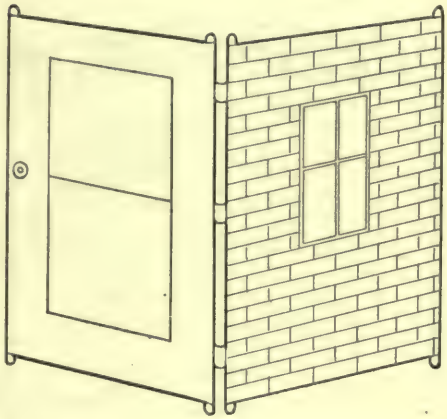
PLAY SHELVES MADE OF WOODEN BOXES

The top box is shallow and is used as a sand tray. Strips of leather are tacked at the sides so that it can be easily lifted and placed on the floor. The middle box can be used for a doll's house. If windows can be cut in the back and sides and a partition placed upright in the middle, the house will be more complete. At the top of this box a roller shade is fastened. When the boxes are not in use, it may be pulled down to keep out dust. The bottom box has an extra shelf, and in this toys may be kept. For a boy's use the shelf may be placed in the middle box so that the lower one may be used for a stable or garage

[1] Proceedings of the Child Conference for Research and Welfare, p. 176. Clark University, 1909.

comfortable room which is generally unoccupied. That guest would appreciate her visit much more, even if compelled to sleep on the library couch, if she were not annoyed by the restlessness of children who have no particular spot to call their own.

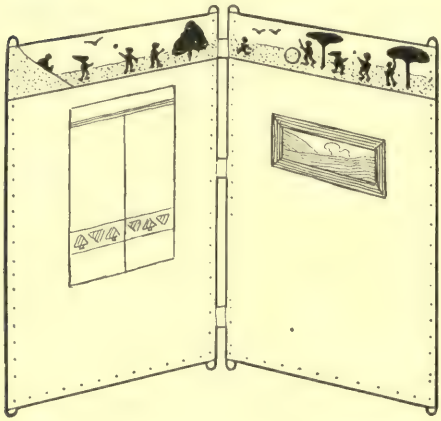
Where the evils of overcrowding deny children their rightful share of space, a corner of the living room can be fitted up with sand-box, doll's house, and many similar play-things made out of boxes, as suggested in "Box Furniture," by Louise Brigham. In the country, large packing boxes can be made into a comfortable bungalow.



SCREEN FOR PLAYHOUSE (EXTERIOR)

If the parents or older brother or sister cannot manufacture the simple room furnishings described in "Box Furniture," a closet may be made by piling boxes on top of each other on their sides (see illustration, p. 196). The covers may be made into swinging doors by a hinge of oilcloth or denim, or a shade on a roller may be fastened to the upper part of the top box. The latter is the more satisfactory arrangement as it is entirely out of the child's way when he wishes to use his closet for a house or stable, but it gets out of order more quickly. A small chair, stool, rug, and folding table will complete this simple corner. Its dramatic possibilities will be greatly enriched by a screen (see illustration above). This may be made of a small

clotheshorse covered with butcher's paper, on which has been painted or crayoned the front view of a house. The reverse side may be of plain burlap on which pictures can be hung to carry out the idea of the interior of a house, or it may be covered with one of the pretty designs in wall paper which are made especially for children by several of the large manufacturers of wall decorations.



SCREEN FOR PLAYHOUSE (INTERIOR)
Stencil designs for decorating screen will be found on page 151

There are few homes in which the child cannot have the amount of space necessary for the above closet, if parents can once be convinced of the necessity for this private corner. At the least, a particular drawer in the bureau or shelf in the closet can be reserved as the child's very own.

Besides the playroom, where such an ideal condition is possible, it is well to have a child's bedroom, with separate bureau, bed, and chair for each child, and for the neat state of which he is responsible. This care can begin much earlier than supposed if the child feels that rights involve responsibility. A child of four can help to air and make his bed, and at eight he is nearly ready to take entire charge of it. If the hooks in the closet are at a proper height, at four years he can hang up his clothes. At six he can keep his bureau drawers well arranged, and at eight can dust and take daily

care of the room; the adult, of course, must do the heavy work. This work is excellent for character building for boys as well as girls. It trains hand and eye,[1] so that the child will be efficient and anxious to keep home beautiful. It teaches the child the meaning of ownership, that every right brings its corresponding responsibility, and it starts the young citizen towards understanding the principles of an ideal democracy.

A rime which sometimes helps at critical moments is the following:

MAGICAL NEATNESS

ALVA DEANE

Tommy Tinker's little feet
Had been trained to be so neat
(Strange the story is to tell!)
That they wiped themselves off well
When they came in from the street!

Tommy Tinker's big straw hat,
With its brim so broad and flat,
Quickly jumped upon the shelf, —
Yes, it put away itself!
Now, what *do* you think of that?

Next, his overcoat so spry
Off this little boy did fly;
And a glance around it took
Till it found a handy hook,—
Then, it hung itself up high!

Necessary duties may be performed with the attitude of an artist or of a drudge. Where good health abounds the

[1] It is this kind of training which Mme. Montessori advocates in her Italian system of education. She finds it so valuable in cultivating poise, dexterity, and efficiency that she incorporates it as part of the regular curriculum of the school.

first attitude is easy to take and it helps the children to start right in their acceptance of the "must" of life. The right kind of play and the right kind of earnestness are closely allied. Dr. Dewey says that "playfulness is a more important consideration than play. The former is an attitude of mind, the latter is a passing outward manifestation of this attitude. The playful attitude is one of freedom. In order that playfulness may not terminate in arbitrary fancifulness, it is necessary that the play attitude should pass over into a work attitude."[1] Again: "In play, interest centers in activity, without much reference to its outcome. In work, the end holds attention and controls the notice given to means. Exclusive interest in the result alters work to drudgery. To be playful and serious at the same time is possible and it defines the ideal mental condition."[2] "To the child the homely activities going on about him are not utilitarian devices for accomplishing physical ends; they exemplify a wonderful world, the depths of which he has not sounded, a world full of the mystery and promise that attend all the doings of the grown-ups whom he admires.

A PORTABLE PLAYHOUSE FOR INDOORS OR OUTDOORS

Two wire screen doors were fastened together with hooks and staples and covered with matting. The windows were made by cutting the matting and rolling the flap upward on the outside, by means of two cords

[1] John Dewey, How we Think, p. 162.
[2] Ibid. p. 217.

However prosaic this world may be to the adults who find its duties routine affairs, to the child it is fraught with social meaning." [1]

If started and continued in the right spirit, each bit of work will seem play and will have the added interest of accomplishing visible results. That home is the happiest where adults as well as children find joy in the faithful performance of necessary acts because of the pleasure in the doing and the pleasure in the result.

One father and mother of a family of four growing boys and girls felt that the children were becoming too dependent upon the servants, that they did not realize the trouble caused by their demands. A time came when retrenchment in expenditure was necessary in some direction. As the youngest was four the mother discharged the two maids and with the help of the children — four, eight, ten, and thirteen years of age — undertook the general care of the house. She employed a woman for the laundry and occasional work and retained a man to attend to the furnace and heavier tasks.

All entered into the fun of the arrangement; each child adopted the name of some former chambermaid or cook and kept his dual personality much of the time through the two years of the experiment. With the exception of the youngest, each child took the daily care of his own room. It was the business of four-year-old "Kate" to set the table and put the silver away after it was washed; she ran errands in the house and kept the sitting room straightened. "Bridget" and "Vida," the eight- and ten-year-old boys, waited on the table, cleared away the dishes, and took turns in helping to prepare the food; they also cared for the halls and dining room. The oldest girl was "mother's helper," and mother was "working housekeeper."

[1] John Dewey, How we Think, p. 166.

Once a week father and mother were visitors and the children ordered the dinner and prepared it alone, even the smallest one doing her share of shelling peas or carrying dishes. "Bridget" at eight learned to make delicious cornstarch desserts. A "hostess" — each child in turn — sat at the head of the table and saw to the entertainment of the guests. Each child had an opportunity to be a guest at least once a week, and sometimes when father was at leisure he and mother entertained four visitors. At first the children's company dinners were hardly a success, but the parents kept the play spirit by withholding their advice until their part as guests was over. Suggestions generally came the next day, praise as well as criticism.

The children's recreation time was curtailed very little; they had to rise *promptly* a half hour earlier in the morning to do the work and devote to it about an hour of the afternoon and evening. Upon the mother fell the care of the planning, and upon the father the denial of some of his usual comforts. At the end of two years, when the economic pressure was removed, the parents felt that the character of each member of the family had been greatly strengthened and were almost loath to return to the former régime. The children had gained a working knowledge of household economics, had become independent, thoughtful of others' comfort, of servants as well as of guests, and willing to attempt any task in the spirit of enjoying the work for the sake of a good result. They had been inclined to demand slightly more than their rights, but now each child felt that the family was the unit to be worked for — the bond of relationship had been strengthened by the necessity for coöperation. The labor which before their experiment had seemed like drudgery had gained such significance that they could appreciate putting an artistic touch upon it.

All necessary activities of life became possible sources of pleasure, and this attitude insures happy days.

Very few parents would feel it justifiable to devote so much effort to promoting the play attitude of their children towards the ordinary routine of life, but all should feel the responsibility of developing it in some way, although sacrifice of their own time or favorite way of doing things might be involved. In his efforts to assist in adult activities a child often hinders more than he helps, but the exercise of patience develops the character of the adult as the effort to be of service does that of the child. It is at the moment when the little hand pulls the sheet crooked or spills the glass of water that the adult is inclined to emphasize the result and overlook the motive. A playful voice saying, "Well, Mildred, is it crooked beds you like to make?" will cause the little one to try to straighten the sheet in a merry mood. When the unsteady hand tips the glass an encouraging quiet tone chanting, "Steady and slow are friends you know," will make the child much more careful and not take the joy out of his effort to help. A quick "Don't spill that!" makes the child more liable to be nervous on similar occasions. It is this kind of "fostering of activity" which strengthens the bond between parent and child.

Even a child of two years can have regular duties which should be a pleasure to him. He should pick up his playthings and put them in his own box; even earlier a baby can be carried to his plaything, and then carried to his toy shelf, so that the later putting away will come naturally. At three years of age father's slippers and the newspaper may be brought to him.[1] At four it might be the duty of the

[1] The song "Useful" in "Songs of a Little Child's Day" (Poulsson and Smith) would aid in the playful encouragement of helpfulness.

little one to see that the napkins are on the table or that baby's towels are ready for the bath. At five "mother's helper" may have a toy carpet sweeper or miniature dust-pan and broom to pick up the scraps from the play room or sitting room. Daily tasks train into good habits better than those which come less frequently. Plants and animals are excellent for the older children to take care of. If children neglect their duties, the reminder which will make them feel their individual responsibility is not "Go, do," but "You forgot."

Another duty which will help to develop the character of a child and which can be taken in the play spirit is the care of younger children. A "little mother" or "big brother" of four years will amuse the baby or soothe it to sleep and at the same time will learn lessons in patience, fostering care, and love that cannot be as successfully taught in any other way.

A little child should be helped to conquer the buttons and strings on his own clothing. If presented in the right way, this is a game of contest which will help him to become observing and dexterous as well as promote a spirit of independence.

The performance of even the simplest errands can tend towards forming the right habits of thinking and acting, or the reverse. Mrs. Boole, in a small volume, entitled "Preparation of the Child for Science," writes:[1]

There comes a stage in every child's life when he is anxious to be sent with messages; and this phase can be taken advantage of to train him in one or two habits which it is difficult to acquire at a later age, and the lack of which hampers the development of the scientific faculty. When a child is two or three years old, you ask

[1] M. E. Boole, Preparation of the Child for Science, p. 135. Oxford, Clarendon Press.

him: "Would baby like to go a message for mother?" When you find him willing, you say: "Put down that toy (or whatever he may have in his hand) and come and stand in front of me." Put your hands straight down, head up, look me straight in the face, say: "Please, Anne, a spoon! Say it again. I am going to send you to Anne to fetch a spoon. What are you going to say to Anne? Now you will say nothing else, not even talk; don't play on the way for fear you should forget. Now tell me once more, what are you going to say to Anne?" If he cannot remember or is not clear whether he said it properly, you send him back to try again. As soon as he brings a clear and crisp report of having given his message properly, you at once restore whatever he may have had in his hands before you began. This habit of withdrawing all possible sources of distraction before business begins, and restoring whatever you deprived him of directly the business is completed, is of importance; it answers the same purpose as is fulfilled later by making a child put a big "A" opposite the final answer to a sum. All these precautions help to induce the habit of knowing when a cycle is completed, a duty fulfilled, an incident closed.

These early science *lessons* should be given only once in a while, but scientific training can be given in many playful ways. A piece of paper can be given to the "postman," upon which mother has pretended to write: "Please, Anne, a box of matches." Anne may ask to have the letter read to her, and when the postman brings back the required article, mother may ask what Anne read in the letter. The play of messenger boy is much enjoyed and emphasizes quick and reliable service.

QUESTIONS

An important influence upon the child's thinking as well as upon the sympathy between adult and child is the attitude towards questions. Those asked by the adult should be treated with respect by the child. They should never arise from mere curiosity or teasing, which are selfish amusements;

they should be prompted by the older person's need for information or because he wishes to arouse the child's mind to greater activity.

If a child makes a loose statement, often a playful "How do you know?" will help him to test his own words better than to correct his error. When a child is a lazy thinker and asks questions which by a little investigation he could answer for himself, a counter question should be asked which will stir him to discovery. If answered too easily, he will become dependent upon the aid of others. "Mother, how many legs has a fly?" "There is one now, can you count?" A little girl was eating huckleberries for the first time, when she turned to her mother asking what they were. "What are they like?" parried the mother. "Strawberries — no, peas — no, strawberry-peas!" triumphantly exclaimed the little reasoner. "Yes," said the mother, "like strawberries because they are sweet, and like peas because they are little and round, and we call them huckleberries."

Questions asked merely for the sake of talking or attracting attention should be ignored, but those calling for information which the child cannot procure for himself should receive most careful and complete answers. If the answers are vague or given grudgingly, the child becomes discouraged in seeking information to clarify his ideas and soon may cease to trouble with his problems those to whom he should naturally look for guidance. For this reason he may not progress as rapidly nor advance in the best direction. In the stage being driven along a river road was a little boy with his parents. He made some reference to the "creek" close by. In a tone of superior knowledge the mother said, "This is not a 'creek,' it's a river." After a moment of silence the boy timidly asked, "Is that a creek in front of grandma's?" "Yes." "Why isn't this

a creek?" "Because it's a river," came in tones of finality from the father. For miles no word was uttered by the little boy so anxious to learn and so ignorant of the basis for adult distinctions.

What is to be done when questions concern the profound mysteries of life? "Where was I when you were little — was I big?" questioned, like many another child, a boy bordering on his fourth birthday. "No, dear, you were fast asleep, just as a little seed sleeps in the flower ready some day to wake up and grow too." Such answers tell the truth, satisfy the wakening mind, and lead the child to view life mysteries in a wholesome, clean way. There is small probability that a child answered in a similar way will gain distorted ideas of healthy normal functions. If he is in the habit of receiving truthful, simple replies with sympathy, he will come to his parents with all perplexities. The manner of answering childish questions determines to a great extent the degree of intimacy in the relationship between child and parent. It determines whether the youth will be inclined to be guided by the advice of elders, whether he will be willing to profit by the knowledge that others have gained from experience. It is through question and answer that reasoning and the right kind of curiosity can be developed and the bond between parent and child strengthened.

CONTROL

Even the matter of control can at times be taken in the playful spirit if there is complete understanding and love between parents and children. Much irritability on the part of both would be saved and affection deepened if many commands and reminders were couched in playful language. "The gardener forgot to wash his hands before he came to

the table," will send a child to clean his hands with much better grace than a stern "Go upstairs and wash your hands. You can't have a mouthful until you do!"

Example many times has more influence than much demand for obedience. "Say 'Good-morning' to Mary" suggested a mother who was trying to instill ideas of politeness in her small son's mind. "Daddy didn't do it" replied the keen observer, as he glanced towards his father absorbed in the morning paper. One mother made a game of table manners. "When F. poised his knife on the edge of the plate or left his spoon standing in his cup, we played that they were boys who must make haste to lie flat on the floor before a cyclone caught them. When he ate noisily I told him a story of a timid fairy who was frightened away from a feast because a little boy among the guests made so much noise in chewing his food."

Play of imagination in control is not synonymous with wheedling or bribing a child into obedience. When play is used on most occasions the child feels the occasional clear-cut, direct command as all the more forceful; he realizes that this once is not the time for suggestion and possible variation of response, but for instant, implicit compliance. If a child is usually coaxed into doing what the adult wishes, he hangs back and asks "why" and "what for" even when spoken to with determination, and he expects to extract a reward for his obedience.

Parents would be more willing to employ the playful method of gaining acquiescence in their wishes if they realized that the object of obtaining obedience is merely to train in habits of *self*-control. "It should be clearly recognized by everyone in authority that obedience is only a means to an end — the end always being self-control. Strict control by another, till habits of action are formed,

is often, for a young or perverted child, the best preparation for self-control, for it makes his habits his allies, so that he has what he lacked before — the power of controlling himself. Arrest of development, however, always results if the power of self-control is not given a chance for exercise soon after it is developed. Authority should enforce obedience in one field of action after another, and then leave the child free to control the field that has been conquered. Obedience is a temporary and immature virtue, which becomes mature and lasting only when it grows into free self-control, by appropriating outer laws and making them inner standards of conduct."[1]

Parents should *never* nag. It is a "flagrant form of bad manners." There may be constant reminding, but the difference between this and nagging is in the tone of voice. The best time for discipline or suggestion is when a child is happy. Wrong-doing makes him separate himself from others, but right-doing puts him in harmony and opens his heart.

The playful spirit of the home is shown fully as much through the foregoing avenues as it is through the activities generally called play. All life becomes purposeful play if parents and friends will combine imagination and earnestness in right amounts. Nurseries will not need to be crowded with expensive toys if children are allowed to keep the playful attitude towards their environment.

HOME PLAYS AND TOYS

The mother can select seemingly trivial little plays to help baby learn the important distinctions in the world about him. A string with white celluloid ball attached may be fastened to a soft-toned bell and placed within baby's

[1] Edwin A. Kirkpatrick, Fundamentals of Child Study, p. 190.

reach. The child by accident may grasp the ball and will instinctively pull it towards his mouth. This action will ring the bell. After a few repetitions baby listens for the result. When this little play is well learned, two strings may be provided, with white and red balls, only one of which rings the bell. The child will be surprised when no sound follows pulling the string. After a few trials he will learn to select the right ball. He has mastered a difficult lesson, not in color, but between "this" and "that."

A little child should have every encouragement to learn about himself and his surroundings. This does not mean that his body should be in constant motion; sometimes it implies just the reverse. In the first six weeks there should be little handling or effort to attract attention; the baby is getting accustomed to the business of living. As the senses develop, the baby concentrates his attention upon the perfecting of each one and its coördination with his other powers. It is of great value for his future mental habits that he be allowed to sustain one activity as long as he is capable of holding himself to it. It may be the simple gazing at his mother's face or striking a spoon upon the table. This is the beginning of the habit of concentration, and to divert him from his occupation is to interfere with his self-education.

Most of the waking time in the baby's first year should be spent in self-education, such as looking or grasping, but there should be short periods for frolic, gentle play with the body, and plays in which little jingles accompany rhythmic actions; in this way he will learn to know his kinship with humanity.

It is a fact proved by statistics that there is a higher death rate among young babies in institutions where the best sanitary care is given than in homes where conditions are

much less healthful. The institutional babies lack the gentle massaging which is given by handling, and they are starved socially for the love and sympathy imparted through voice and hand. One little boy came into the world after the sudden death of the two older children of the family. For months the child hardly grew; he was a grave, quiet puny baby. When the little one was about ten months old a new nursemaid was employed. The first time she saw the child she put out her arms and, with loving gestures and cheery voice and smile, said, "Poor little chap, he only needs to be talked to!" Two months of "talking," the sign of the outpouring of a big, happy heart, brought the baby nearly up to the normal weight and developed in him normal crowing and gurgles.

All children should have periods of being let alone, alternated with those for companionship. No rules as to time of day or hours can be suggested. Excitable temperaments need longer periods of quiet; phlegmatic children need more stimulation. Every mother must study the individual child and suit her method to his peculiar needs. The only test of the correctness of her solution of the situation is the child's general behavior. If he is restless in his sleep, irritable, and indulges in fits of nervous crying, he is either physically ill or has been mentally strained and excited. If the child is apathetic and notices very little that is going on around him, he needs to be stimulated. A healthy child who has the right amount of bodily and intellectual stimulation is even-tempered, alert, active, but not excitably so, and sleeps soundly.

A baby "pen" or baby "yard" is a necessary piece of nursery furniture. Here the little one can gain the habit of playing contentedly by himself; its very limitations seem to have a soothing effect.

In playing with children there is a great difference between providing diversion or excitement and stimulation. Many people think that children should be constantly amused, that their attention should be turned quickly and constantly from one thing to another, or that the plays should appeal to many different kinds of sensations. This is not so. The play which helps towards growth may seem a monotonous repetition to the adult, as when a child takes off and puts on the lid of a can some thirty times or empties out a box of stones many times in order to pick them up one by one and put them back. Such a play would be dwarfing if repeated constantly. The adult should help to vary it, to make the action more complex, after it has been done many times; as, for instance, in play with a can, a ball may be placed inside, so that the child can take out the ball and put it back between the opening and closing of the lid. The play which is stimulating gives the child exercise for his mind as well as his body, and great care must be taken when providing artificial stimulation not only that it will help to form those mental habits which are known to be of value but also that it will not overtax the immature brain.

Those who care for the child must understand what he is trying to do at each age, and provide such surroundings that he will discover knowledge of value. For this reason clothing should be only for comfort and not display when baby is learning to creep or walk; objects should be within reach when little hands want to grasp; boxes and stones or similar articles should be near by when baby is learning the human coördination of the first finger and thumb. Mischief will easily be obviated and the irritating "don't" seldom heard if it is recognized that knowledge grows through seemingly trivial play, and materials for it should

be supplied when the occasion arises. An ideal home has few places where the little one may not go and few objects within his reach that he must not touch. To remove *all* forbidden objects is not educative; it does not give an opportunity to learn the necessary lesson of inhibition of impulse. Yet emphasis should be placed upon expression rather than upon repression; most of the surroundings should suggest "doing" rather than "not doing." So many of the articles that are really necessary in daily life are dangerous in little "Mussentouchit's" environment, such as stove, glassware, pins, that mothers need to forego many of the luxuries until the children are older, in order that the little ones may gain an attitude of considering their world a place for judicious investigation and self-education.

So-called playthings do not necessarily provoke play. Two little girls of well-to-do parents had, by the time they were five and six years old, a room stocked with dolls' beds and other furniture large enough for a two-year-old baby. Pianos, circuses, dancing bears, in fact every article and mechanical contrivance was there that could be found in any large toyshop, yet these children did not know how to play! They brought their little friends to the room to see how many dolls they had and how richly they were dressed and how big the furniture was, but there was no thought of playing house. After winding up and perhaps breaking a few mechanical toys, the children would go to the street for excitement and diversion. Their parties consisted in going through games half-heartedly for the sake of the prizes and then eating ice cream and rich cake. As for true play, — involving use of the imagination and putting the whole self into the activity, — there was none. As a consequence the little girls were unhappy, discontented, and delicate.

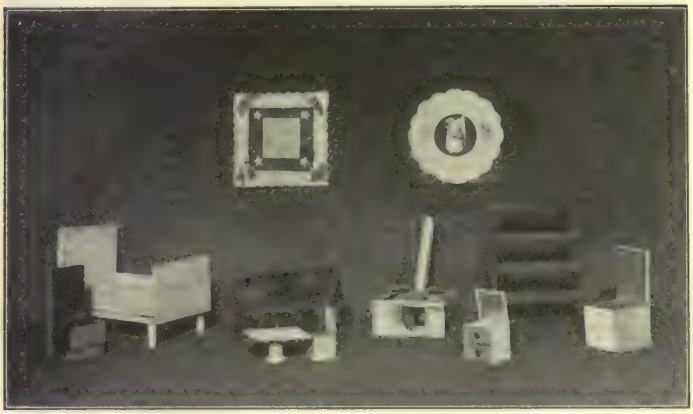
Toys which really mean play allow for activity both mental and physical on the part of the child. A few years ago a Christmas story was printed with a moral for parents. It told of a little boy of six who found among his gifts a wonderful train with tracks, switches, stations, and everything complete. The admiring adult relatives set it up for him, wound it, and spent an hour or so in making it run properly. Finally it was noticed that the boy was not in the room. A search of the house revealed him down in the kitchen with the old colored man, marshaling his lumps of coal soldiers in line, as the negro told his vivid tale of a battle. The train had been so complete that it had amused the older ones, but this very fact gave it few dramatic possibilities to the child, who knew nothing about railroads except that the engine made a noise.

Parents when buying toys for children should ask the following questions: What can a child do with it? Does it stimulate his imagination, invention, industry, or does it do for the child what he should do for himself? The tendency of the mechanical toy is towards "You touch the button and I do the rest."

Every child should have a few well-made toys which he cannot make for himself and also tools and play materials with which he may be helped to make toys. Every child should have his own implements of play, such as scissors, pencil, paint, ruler, etc. As good tools may provoke good work, so good toys and play materials may stimulate good play.

The toys which tend to call forth real play, if strong enough to withstand the usage of unskilled hands, are balls, dolls, rocking-horses, wagons, drums, ropes, blocks, trains (without tracks for child under eight), dolls' houses and furniture, dustpans and brooms, scales, small animals, tops,

marbles, jackstones. With these old-fashioned indoor toys used by our great grand-ancestors and in almost every country in the world, a child can carry out most of his plays or plots until he is eight years of age. Other toys, such as ladders, he can make for himself, and additional play material will be found in the ordinary furnishings of the home. Outdoor toys are sleds, skates, velocipedes, wagons, ropes, balls, and gardening tools, as well as pails and shovels.



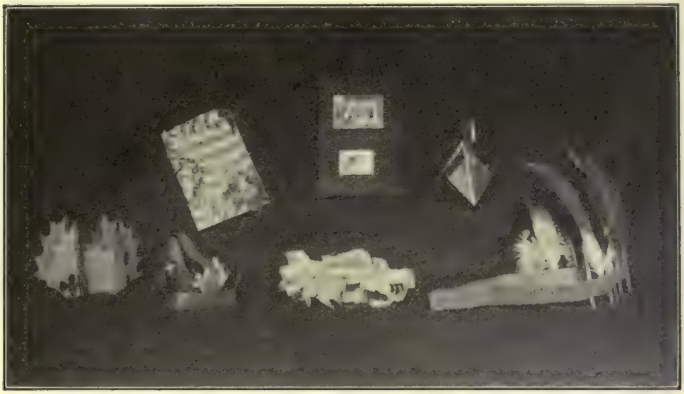
CONSTRUCTION FROM ODDS AND ENDS

Upper row: valentines. *Lower row (from left to right):* wooden chair; bed; lounge; table made of spool and card; chair made of block and cardboard; stove hammered from tin cover of cracker box; dressing table made of match boxes; bookshelves; chair

It gives a freshness and consequent attractiveness to the use of certain toys if they are put out of sight for a while. Seasonal boxes might be kept. Such toys as the train, blocks, and dominoes might be put in the winter box with the skates; the marbles, tops, ropes, and gardening tools might be kept in the summer box.

To make rainy days at home pleasant instead of tiresome, there are little odds and ends which mother could

save to tuck in the "rainy-day box," such as spools, strings, buttons, magazines, post cards, catalogues, boxes, milk-bottle tops, matches, tissue paper, collar buttons, meat skewers, bits of smooth board, paper bags, bright-colored cloth, corrugated paper, cardboard, tinfoil, tin. Spools can be used for passengers or for wheels on box wagons. Buttons make necklaces or decorations for furniture and



CONSTRUCTION FOR SPECIAL OCCASIONS

Upper row (*from left to right*): doll's cretonne pillow filled with balsam from Christmas tree; calendar; basket for Christmas-tree ornament. *Lower row* (*from left to right*): holly candy box; May basket with paper flowers pasted inside of edge; pincushion made around pill box; Indian head-dress of strip of corrugated paper and feathers

dresses. Collar buttons make good axles to fasten milk-bottle-top wheels to cardboard box wagons. A meat skewer with a spool standard makes a good dolls' Maypole, a center for a carrousel, or a mast for a boat. Paper bags, decorated or undecorated, make bags of wheat for the farmer; inflated and tied, they make balloons; with holes cut to make a face, they are good masks for Halloween play. Corrugated paper is excellent for a make-believe washboard, stairs in a tiny

doll's house, or a band for an Indian headdress — and the feathers may come from last year's bonnet. Pasteboard rolls on which ribbons are wound make good washtubs. Buzzers can be made with a large button and cord; a miniature bean bag can be made out of a tobacco pouch; a dozen pea pods or walnut shells on a pan of water make a dangerous fleet. Animals both domestic and wild can be made from vegetables by means of toothpicks and corn silk. Dolls may be made of clothespins or corn husks or of toothpicks with radish or potato heads and bodies; the latter look very well in tissue-paper dresses. Doll furniture can be constructed from boxes and spools or clothespins.[1] Picture postcards can be cut into odd-shaped pieces and make satisfactory puzzles. If an ordinary child is given a few suggestions now and then with regard to the use of such miscellaneous material, his inventiveness will evolve many other objects.

HAPPY PLAY WITH HOMEMADE TOYS

PICTURE BOOKS

Picture books can be made from brown wrapping paper cut a uniform size, and the pictures can be taken from old magazines. Paper muslin is a better mount for older children. Scissors and paste are the other materials needed.

[1] See Chapter IV.

A pair of blunt scissors should be the prized possession of every child over four. (At first plenty of material of many different textures must be supplied on which the little one can experiment with this new possession; otherwise, there is danger to clothes and furniture.) Paste can be made from flour and water, but the powdered gum tragacanth is better.[1]

At first the books may contain miscellaneous pictures, pasted unevenly, but later efforts should group the pictures

HOMEMADE INCLINE RAILWAY

according to subjects and place them upon the page with some regard to beauty of arrangement. One book might be labeled "animals," another "children," another "the house." This last might have a page for each room in the house, showing its furnishing. When the children are a little older, the books may picture the stories which they have heard or some original tale. The advertising pages of magazines furnish many good illustrations.

[1] Soak one tablespoonful of gum tragacanth five hours in three cups of warm water, stirring occasionally; when firm add two drops of oil of cloves for a preservative. Without this oil the paste will smell sour.

DRAWING AND PAINTING

A blackboard is the best surface to provide for the "drawing child"; where this is not possible wrapping paper is good for the first artistic efforts. It is more economical to buy a coarse white wrapping paper instead of the regular writing pads, and more developing also, as the large size of the sheets will induce the child to use a whole-arm movement, a method which will benefit his later writing and artistic effort. Draw for the child in simple outline and encourage him to make pictures for himself; let him feel that you sympathize with his crudest efforts.

PAINTING IS AN ABSORBING OCCUPATION

A rainy afternoon will pass very pleasantly if the child is given a pointed piece of soap with which to draw upon the window panes. Very effective pictures can be made in this way, and the final result after erasing with a cloth is a very clean window. A mirror may be used instead of the window.

STRINGING

Ordinary cords can be used for stringing buttons, spools, curtain rings, and even pieces of cloth. At first these will be used merely for the pleasure of repeating an activity, and a row will be the result. Helped by a question or suggestion

the buttons may be restrung according to size, color, or some numerical arrangement. Spools may be strung according to gradation in size. Pretty combinations of color may be made by cutting circular scraps of cloth of approximately the same size and stringing by taking a stitch in the center.

SEWING

With the scraps left from the family wardrobe dresses can be made for the ordinary dolls and for those made of clothespins or of spools or potatoes.

Outlining pictures on cards with worsted or colored cotton is much enjoyed. Place a simple picture of an object cut from a magazine or vegetable catalogue over a stiff card. Let the children prick the outline, making holes even distances apart with a very large pin or No. 1 needle. The stiff card will have the pricked outline so that it can be sewed from hole to hole and make a pretty picture.

GLUING

A simple doll's house can be made of a box, supplying it with spool furniture. Two boxes will advance this play by elaborating household activities into those carried on in kitchen and bedroom. The next step is to provide dining room and parlor and — it is to be hoped — playroom. The first furniture can be made of paper, but as the child grows older he will prefer wood. See Chapter IV for objects to be made.

HAMMERING

With odds and ends of wood and cardboard boxes many little toys can be made, such as beds, swings, mills, boats, chairs, etc.

HOME PLAYS

Children up to eight years of age need very few regular games. Their play is more for activity, which has little of the "winning" idea. A few old-fashioned games are much enjoyed, such as ring-toss, dominos, lotto, picture puzzles, riddles, and feather-toss (keeping a feather in the air with a fan). Games which involve chance rather than skill should always be avoided. They teach children to gamble in their moments of "serious play," when they should be developing their personality by learning how to accomplish a result with conscious effort. Sliced animals or pictures can be made by the children themselves. They can paste pictures cut from magazines upon pasteboard and then cut them up in any fantastic way desired.

A FOND MOTHER

Dolls. A never-ending source of amusement and education for the girl — and little boy — is a doll. The first one is, of course, of rubber; then comes the washable rag doll, which outlasts many generations of the more perishable kind.

There should not be too many dolls, but a sufficient number should be available so that they vary in size and admit of dramatizing the life of the family. The little mother should be encouraged to make the dresses and trim the hats. The results, although they may be very crude, are of much greater value and contain more of the play spirit than a whole trunkful of exquisitely finished clothing.

SEWING FOR BABY

Sand Box. This is a necessary part of the play equipment of every home in which there are children. For the method of use, see Chapter VII.

Kindersymphonie. An orchestra will be much appreciated by the children, especially on a rainy day. The instruments may be combs covered with tissue paper, horse reins with bells, horseshoes struck with buttonhooks, clappers, and boxes filled with small shells. A drum and tambourine may be added. The oldest child can carry the tune on the comb. The others keep time with their instruments. If any child can whistle the tune, this will add to the effect. If well done, this play gives excellent practice in rhythm, as tunes can be chosen which give training in different kinds of accented measures.

Soap Bubbles.[1] In the playroom, bathroom, or outdoors this play is most enjoyable. The size which the bubbles

FAIRY WORLDS

can be made, the height to which they can be blown, the length of time they will remain on a finger or napkin ring,

[1] A formula for mixing a soap-bubble water which will last is as follows:

Castile-soap shavings	½ oz.
Water	½ pt.
Glycerin	1 tablespoon.

This mixture is better when allowed to stand for days.

the beautiful colors they reflect, all make this pastime an endless source of amusement and a possible training in scientific and æsthetic observation. Father can help in making a mysterious effect by blowing smoke into the bubble.

ART

The highest type of adult play is revealed in an art product, a beautiful thing done for the joy of conception, expression, and result. Children should be constantly influenced by the best in music, painting, and sculpture. Although crudeness is to be allowed in a child's own domain, the parents should present the highest ideals so that he will unconsciously gain a standard toward which he will strive. If mother in the evening hour is able to play classics like the "Moonlight Sonata," in addition to simple lullabies, the child will probably soon learn to appreciate exquisite harmony and prefer it to the popular street song.

The best of the world's pictorial productions should be in the adult's part of the house and simple good things should be given to the child. He will probably pick up and love some cheap lithograph or postal, but he will outgrow these sooner if the really good things are silent pleaders for comparison.[1]

The artistic atmosphere of the house can be felt in the simplicity and adaptability of the furnishings. Articles for everyday use should be chosen not only for their comfort and durability but also for their grace. Each piece should have a use practical or artistic.

[1] One of the best pictures for children, because of its meaning, its simplicity, and its beauty, is "The First Step" by Millet. A series of pictures with bright yet artistic coloring and subjects which appeal to children is "Mother Goose in Color," by Lucy Fitch Perkins, published by The Prang Educational Co., New York.

FIRST STEPS
(After Millet)

An occasional trip should be taken by the whole family to the art museum. The little ones should feel that the adult finds genuine pleasure in beauty.

A beautiful way to develop love of color is to have a prism hanging in the window where the sun will shine through it and throw the rainbow tints on the opposite wall. A piece of cut glass or the glass stopper of a bottle will give a similar effect.

CELEBRATIONS

Besides the regular festivals which are kept at the same time as one's neighbors, there are certain days which should be set apart for the celebration of special family events. These are the birthdays. The household, big and little, are drawn closer together by the sharing of such joyous times. For a little child a birthday cake is a climax to his own personal story. Through these yearly events he learns to stop in the ceaseless flow of his life and to look back upon his own past, to measure his own growth, and to look forward, resolving what he shall be and do in the future. It is for him more truly the beginning of a new year than is the first of January. The celebration helps him to feel that the rest of the family are interested in his development. When he shares in the birthday treat of others, he is led to take interest in the development of others. When mother and brother on their birthday talk of what they did last year and of what they will do next, the child comes into intimate touch with the spirit of the family, and the strongest bond which unites them draws tighter.

For birthday parties there are many devices. The one most common and most appreciated is the birthday cake. It is not wise to place surprises in the cake for little children; care must be taken, especially in the midst of our American

rush and strain, not to overstimulate. The excitement of having one's own party is great, and the birthday cake with its candles adds to the stimulation of the occasion. Stretch the good times through the day, and let the surprises come later in a bran pudding, from which everyone has a helping.

MAKING VALENTINES

The surprises in the cake are a kind of gamble — one may get something or be left without, through mere chance. There are heartaches after such a division.

For a bran pudding take a dish pan nearly full of bran. Place in it as many simple small articles as there are children invited, these articles to be first wrapped in tissue paper. Stir gently until all are hidden in the bran. Provide a large wooden spoon for the children to help themselves. The birthday child will enjoy assisting at the preparation of this pudding.

Let the children at the party help in making a crown or wreath for the one who has the birthday. This can be done by having flowers or feathers outlined on drawing paper. The drawings can be colored with crayons or paints, either in different tints or the favorite color. When cut out by the children and pasted on a band which fits the head, they form a pretty ornament. The feathers need to be made of stiff paper or have a splint glued at the back in order to keep them erect.

Games which may be used are suggested in Part I. Prizes should never be offered for the winners. There is, or should be, pleasure enough in the game itself not to add such extra inducement. It produces overstimulation and draws the child's attention away from the purpose of the game, centering it upon a low aim — mere acquisition. If there is no desire to play a game well without the added incentive of a prize, it is not true play. Hearty play needs no end for a child beyond the moment's enjoyment.

No birthday celebration is complete without a story-teller. After the feast is over, then is the time to gather the children together and tell them some of the favorite tales.

Most of these suggestions have applied to children's parties. Where the family are the guests, they must become like children and decorate the birthday child, play games, and tell stories.

It is the home which has the most direct and permanent influence on the developing nature of the child and conditions his attitude toward other influences. Love of home is the foundation for strong character and happiness. True love must have an element of respect, and so the child should have certain responsibilities as well as pleasures in his home. Parents owe certain duties toward those whom they bring into existence. The most important of these is that they

should cultivate in themselves right thinking and acting. This involves the practice of many virtues in the relation toward children — patience with inexperience, guidance instead of exercise of authority, self-control when acknowledging the child's individuality and right to independent action, sympathetic understanding of the little one's need for activity and what will most healthfully satisfy it, exercise of the mature power of projecting thought to give the direct suggestion "do" rather than to tax the immature mind to substitute the "do" for the "don't."

CHAPTER VII

NATURE

Judging from the titles of books written for the young people of to-day, it would seem that the educators are determined that there shall be no ignorance about nature. "What Every Child should know about Trees," "The Changing Seasons, a Reader for Children," and many others suggest stores of information which can be procured easily. There is a vast difference between being instructed about nature and learning from nature. The first tends toward storing up a fund of possibly useless information and creates a passive state of mind; the other arouses curiosity, makes children alert, eager to experiment and to use what they already know and to search for more knowledge.

For young children nature study should consist in observing and nurturing rather than analyzing. If the mystery is too early made to appear a matter of atoms and motion, it tends toward producing a coldly critical attitude of mind. The veil of mysteries which man has taken ages to lift must not be quickly torn aside for the children; reverence for the wonderful working of nature is born of curiosity not too easily satisfied. Little children instinctively love the fresh air and sunshine; they love flowers and animals, the sand and the seashore. In every way possible they should be given opportunity to increase this love. When the home is in the midst of green fields it is easy to foster this love. Yet city dwellers have clouds and sun, wind and rain, which can be used for little people's enjoyment.

WALKS

Baby delights in motion. As soon as he can endure the outdoor air, he should spend most of his life there and soon be taken in his carriage for short trips in the neighborhood. When he begins to notice his surroundings, the

FISHING IS A RESTFUL OCCUPATION

direction of these walks may be made of value. Except in cases of extreme necessity he should never be taken into crowded stores or busy avenues, for the excitement of watching and hearing many people is injurious. Parks or country places are best, because the quiet color, fresh air, and the swaying motion of trees are more restful for eyes and ears than the constant passing of people.

As the little one grows older he at first walks for the intense pleasure of using his limbs and moving himself

from place to place; later he begins to see things in passing, and then the caretaker must adapt herself to the child's pace, for he is studying his world. Let him watch birds or crawling beetles; let him pick up stones or flowers; let him hop up the step of a neighboring stoop and jump down again, a dozen or two dozen times; the child has his own problems and is working them out. Until at least

THE SPORTSMEN

three years of age let him be hurried as seldom as possible. He must learn eventually that the usual object of a walk is to arrive at some place, but let him first learn to find the pleasures on the way, then he will keep his eyes and ears keen even while he is moving more rapidly.

He may watch the clouds and notice the different shapes and look at the color of the sky. He may notice the shadows and run races with his own, or make it play "follow leader." It is a great frolic to try to catch the sunbeams as they dance down between the leaves on a windy day. The position of the sun at different times of

the day may be noted. The many things that the wind does is a never-failing source of interest, and a child can use his handkerchief, a pinwheel, or a kite to find the force or direction of the wind. A walk in the rain is harmless if the children are properly protected, and it leads to many sensations and observations as to the bubbling drops, the rushing streams, and the delightful splash of rubber boots. A walk in winter will lead to a discovery of frost crystals on the sidewalk and snow "stars."

The world at night is very different from the daylight one; it is much more fascinating because of its unfamiliarity. A walk after dark might be an occasional treat. The child will gain new ideas about the moon and stars at such a time, and the lengthening and shortening of shadows from street lights will be baffling and enjoyable.

Children should be encouraged to tell what they have seen on the way and to question about it. A photographic description cultivates the memory, but an interpretative description helps in reasoning. Occasionally in the country a child may play scout and go a certain number of steps from the "outpost" and then return with a tale of all he has seen on the way.

A child of four or five may have a definite object for his walk — to watch the blacksmith or to look at the fire engine. His walks should make him acquainted with his neighborhood; if in the city, he should know its buildings, its streets, and the shops in the vicinity; if in the country, he should know the kind of trees and crops near the house as well as the design of fence and gate. By the time he is six he should be able to find his way home from any point within a radius of at least half a mile. He should gain some idea of the points of the compass. This is the real beginning of the study of geography.

EXCURSIONS

One of the joys of childhood longest remembered is the excursion. Just as the walk will teach the geography and industries of the immediate neighborhood, so the excursion will teach about the country a little further away. The new

THE REAL PLEASURES AT THE SEASHORE

experiences encountered bring new comprehension of the world and new standards by which to judge.

Excursions may be taken to the seashore. Here the valuable experiences are not merry-go-rounds and popcorn, but digging in the sand, wading, and swimming. The sensation produced by the "soothing gentleness of the moist element"[1] is a better nerve stimulant than the complex whirl of carrousels or shoot-the-chutes, and such man-made amusements. These latter should be indulged in very

[1] Karl Groos, The Play of Man, p. 13.

STORING UP HEALTH, KNOWLEDGE, AND HAPPY MEMORIES

sparingly. The tendency toward the American disease neuritis is increased by the excitement of confusing noise and motion. Let the child, dressed in a bathing suit, dig and wade, build forts and hollow out tunnels, make molds with pails and pattypans, bury himself in the sand and wriggle out, sprinkle "sugar" through a funnel made of heavy paper or through a tin sieve, or run a sand mill.[1] One toy should be used at a time and its possibilities almost exhausted before another one is supplied.

NATURE STUDY IN WINTER

All the excursions, whether to country or seashore, should aim to promote the child's love of nature and to arouse a desire for understanding it rather than just collecting facts about it. Information can be imparted when the child's curiosity is aroused or when he needs it to help him in his play; the "how" and "why" of facts that he can discover for himself should never be supplied, but every opportunity should be given him to find answers to his own questions.

Excursions to the country afford an opportunity to learn about hills and rivers, trees and flowers, as well as about farm life. Eyes and ears should be trained to recognize the familiar and to study the new. A child of eight who is able to spend a few weeks in the country during the summer

[1] A sand mill can be bought at any toy store. It is a simple piece of mechanism which keeps the child busy physically and mentally.

and to have an occasional Saturday trip in the spring and fall might be able to recognize the following:

Trees — names of several varieties, the height, shape, size and shape of leaf, the place of growth, whether on hills or near water.

Plants — names of several familiar kinds, height of plant, color and size of flower, size and shape of leaf, odor.

General divisions of land and water — lake, stream, island, peninsula, valley, mountain, hill.

Farm — most familiar crops and animals, what the latter eat and their care.

Several kinds of birds — their plumage, song, and place for nesting.

Living things — a few common butterflies and insects (such as the cricket, ant, and katydid), woodchucks, rabbits, squirrels, turtles, frogs, and the homes and habits of each.

INTENSIVE NATURE STUDY

As the child grows he should be led to observe more closely. It would be enough for a child of three to say "bird" when he saw one flying through the air. Color would be the next step in distinguishing some one bird. Later he would notice differences in size, and then the names of a few familiar kinds could be learned. In this way he would progress a step at a time to the study of their food, habits, and nesting.

This is one kind of play with nature, but another kind is just as important. To hunt for the first violet, to make a necklace of daisies, to catch the falling leaves and scuffle through great red and brown drifts of them, to climb the trees with courageous daring, to shake down the nuts, to stand motionless while the squirrel timidly creeps closer and closer for the offered nut, to roll down the grassy slope, to stand on a high hill and brace against the wind sweeping by in a gale — all these develop that love of nature which makes it seem a part of one's being and the "red gods" nearly irresistible when the spring is in the air.

Trips can be made to the park to see the flowers or just to play on the grass. Any particularly interesting object, as a cave or a high rock, should have a day set apart for a visit. Natural history is best studied at first hand either at home, with the cat and dog, or in the zoo, where the animals can be watched, and their food, cries, and ways of walking observed.

If an aquarium is within a day's trip, the interest aroused by a visit will more than compensate for the time spent on the way.

COLLECTIONS

Interesting collections may be the outgrowth of walks and excursions. If there is space in the house, they may constitute a diary for the child which will be valuable for recalling former experiences. They give him a book of reference which is more accurate than a written description and for this reason more reliable for comparison.

The first collection will probably be of very miscellaneous materials — buttons, nails, strings, sticks, stones, and even toads. Instead of being impatiently thrown away, they should help in the scientific education of the child. He loves pigeonholes, and if a large box is given to him filled

with candy boxes, he will delight in putting stones in one space, strings in another, and so on. Here is play material for many a rainy day. When the spaces have become too full, the buttons may be strung or sewed on a long tape, the nails may be taken to the old-iron shop, the strings may replenish the household box. These are simple, "homely" plays, but they will teach the child the crude beginnings of classification; that is, the putting of like things together.

EARLY NATURE STUDY

When the child begins to look forward to the time when he will read, the pigeonholes might be labeled for him or, better still, he might be encouraged to print his own labels. The labels must be suggested by the child in order that they may represent classifications which are of interest to him, such as "white stones," "colored stones," or "round stones," "sharp stones." If he inclines toward classifications which overlap, his attention might be drawn to the fact, but it may be that he is still too immature to realize his difficulty until some object is found which seems to belong equally well in two or three different spaces.

At some time the labels might read "country," "seashore," "city," or give the names of particular places. The country pigeonhole might contain a dried daisy chain, cones, and a rough bit of shale; the seashore collection might be a pebble, a shell, and a bit of seaweed. Here is a good beginning for the classifications which he will enjoy making when he is seven or eight, — of stones which have been shaped by different agencies and of the different kinds of plant life. Objects which might be collected and classified are flowers, leaves, shells, burrs, cones, seeds, pods, nuts, rose hips, old birds' nests. These bits of nature material can be used in a great variety of ways in the winter plays.

Just as the later collections of postage stamps and coins are educative because they create an interest in the different countries and lead the child to seek more information, so these first collections are valuable for the interests they promote.

NATURE MATERIAL

Fall collections can be used as decorations by stringing in some harmonious way. Maple wings alternated with reeds cut in inch-and-a-half lengths are very pretty. Small peppers or seed pods may be strung with melon seeds, small cones with white beans, cloves with corn, acorns with rose hips, bittersweet (while still fresh) with brown beans. Leaves may be pinned together with stems. The ingenuity of the children will be taxed to exhaust the many beautiful things to string in the fall.

Fairy dishes can be made from acorns and toothpicks by means of an awl or a large pin. These, with a horse-chestnut doll, make the outdoor housekeeping complete.

Where the space in the children's room permits, one window sill should be fitted up either as an aquarium or terrarium and the collections brought home from woods and

streams placed here. Here a caterpillar may spin in a pasteboard box. The story of the tadpole turning into the frog can here be watched most successfully, and turtles and minnows make very interesting pets.

A box-shaped aquarium made entirely of glass is the best kind for the house; this cannot leak and gives a good view of the contents (spherical fish globes distort objects). If aquatic plants are brought from ponds or streams, a layer of garden soil must be put on the bottom, then a layer of sand, and lastly a layer of coarse gravel or pebbles. In filling the jar with water, care must be taken to let it run gently on a stone, or the soil in the bottom will be stirred up and the water will become muddy. The water can be removed by a rubber tube used as a syphon. This glass receptacle can be sunk in the earth if a terrarium is desired and the edges covered with moss.

THE STORY OF THE FLOWERS

If flowers are gathered, the children should be shown how to pick them carefully, with a long stem so that the blossom will not be spoiled; even very young children can learn this. There should be an object for the flower gathering

so that children may not become wantonly destructive. The purpose may be making a necklace for the child himself or the gathering of a bouquet for the table. One necessary element in the true love for nature is respect for it, and this can be taught early by caring for flowers and plants instead of wasting them.

A collection of leaves might be made in the fall to count the number of different shapes. These could be used as patterns for designing by drawing around the edge and filling in the outline with crayon.

In the spring, pictures might be made of the different kinds of flowers found.

Blue prints can be made of flowers, leaves, grasses, grains, and seed pods.

SAND

The play value of sand is so great that the time spent at the seashore is not long enough to exhaust all its educative possibilities. It is a plastic material and lends itself peculiarly to the growing ideas of childhood; it responds to a crude thought and touch and yet will take on any shape that a lively imagination desires. A sand pile should be part of the equipment of every home. If it is not possible to have the sand pile out of doors, where the sun will keep it sanitary, a deep box (four or five inches), the size of the children's toy shelf, can be made by any carpenter, and this can be placed outside, once in a while, on a sunny day. Beach sand should be purchased. With a few boards, pail, and tin pans there will seldom be the plaintive query, "What shall I do now?" A large square of oilcloth should be provided upon which to place the box when in use. The spilled sand can then be easily gathered up.

The first plays will be the same as those of the seashore, running the sand through the fingers (which helps

to strengthen the hand), digging, hiding things, shoveling into a pail. If the sand is moistened, dainty cakes can be made by means of shells or with mother's cooky cutters, or with forms which are sold at any toy store. These can be placed in tempting array upon boards and can be ornamented with the aid of a pencil or match.

The child enjoys drawing upon moist sand which has been made smooth with the aid of a board or stick. If the artist becomes displeased with his attempts, it needs but one sweep of the hand to renew the surface, and he can begin all over again. Many different forms pressed into the sand can be grouped to make pretty designs. The objects most easily secured are spools, shells, and blocks.

PLEASURE AND EDUCATION

The sand provides a means of reviewing excursions; the children can try to reproduce a landscape like the one visited. At other times an imaginary scene may be represented. The material gathered on the excursions may be employed for these scenes; twigs and cones make good trees, shells outline a garden very prettily, stones make good rocks to surround the lake. A piece of looking-glass makes a good lake. Tiny shovels and rakes about six inches long can be purchased at toy stores for a penny each, and will lead to good imaginative play about the garden or farm.

Many of the plays with damp sand can be repeated in winter with snow; caves and forts as well as cakes and pies can be made with mittened fingers.

GARDENS

It is a part of the birthright of every child that he should have an opportunity to dig in the earth, plant a seed, and see it grow. Some of the lessons which come from the heart of nature to the heart of the child will never be learned if he has not had an opportunity to care for the mysteriously unfolding life. If an outdoor garden is an impossibility, a window box should be provided, and where space is too limited for this, there must be one sunny window where a flowerpot can stand.

THE CHILDREN'S GARDEN

The little child should grow naturally into the idea of caring for plants; he should watch the adult at first, then when able to hold a tiny pitcher or watering pot he should help to carry the water. A child of four will delight in planting seeds, but his attention and interest are so fleeting that he will need to be reminded to water them with enough regularity to insure a successful outcome. When about six or seven years old he can be given entire charge of his plants, so that the success or failure will depend completely upon his own care. Seeds should be supplied at first which germinate quickly,[1] otherwise the child's interest

[1] Balsams, nasturtiums, sweet alyssum, morning-glories.

will wane. Bulbs are very interesting to watch in the spring. Drawings might be made of the plants at different stages and the pictures dated.

ANIMALS

As the object of having the child take walks and excursions is to foster his love of God's out-of-doors, and his care

BRINGING IN THE HARVEST

of plants is to promote love for and intelligent interest in them, so an animal in the house should teach love and sympathy for all living creatures. The animals possible for almost every home are the dog and cat. A young child should never be made entirely responsible for the care of an animal; it causes too much suffering if he forgets his duty. Under adult supervision he can be trained to control the food and drink of the dog for the sake of its health; this will help the child to more self-control in his own case.

But the sympathetic bond between child and animal is play. "It isn't how nor what the cat plays that matters to the child. It is the fact that she *does* play. Stealthily creeping to spring upon the child's trailing string, the kitten stirs within him a kindred impulse inherited from some animal ancestor who delighted to pounce upon his prey. The very way in which a cat slips off all by her lone instinct, without a clue to where she is going, interests a child. He too hears — very faintly — the call of the wild and if he dared, he'd follow. But he knows that if he has not pulled her talkative, fascinating tail too hard, she will return and play with him the games that please her." Sympathy for dumb creatures will be fostered by feeding those which do not belong to the child. A daily feast of crumbs may be spread outside the window for the birds. Apple cores and banana skins may be saved for the butcher's or milkman's horse. Cocoons may be kept through the winter, from which gorgeous moths will emerge in the spring; the freedom of the room should be given them and when strong enough they should be free to fly outdoors. Consideration for animals should be taught, and the selfish

WATCHING THE BIRDS

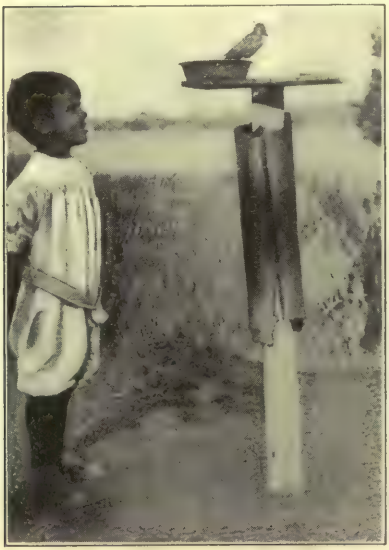
confining in cages never allowed. Squirrels will become very tame in park or woods if fed regularly and not frightened. Rabbits may be kept where a large out-of-door space can be provided for them to run, but they often burrow under fences and do much damage in gardens. To keep them within bounds requires a fence with a heavy beam at the bottom which is sunk a few inches in the earth. Trips may be made to the museum to study the specimens of animals with which the child is most familiar and to pique curiosity about the unfamiliar.

PETER HAS ALWAYS HAD KIND TREATMENT

All nature "study" for children under eight years should be nature "play." The most important consideration is to promote a sympathy and love for nature and reverence for its wonderful manifestations. Kites and pin wheels help children not only to enjoy the passing moment but to experiment with the force and direction of the wind. Water

KINDNESS IS FOSTERED BY APPEAL TO THE NURTURING INSTINCT

WHEN AN INDIAN IS NOT SAVAGE



A BIRD TABLE MADE CAT-PROOF BY MEANS OF PIECE OF OLD STOVEPIPE

wheels are fascinating toys when placed at the side of a stream or under the running spout, and they provide elementary lessons in physics. Guiding a stick "boat" through whirlpools and rapids after a rain gives a foundation in experience for the later understanding of water courses.

The following nature game is suggested:

Moon and Morning Stars. For five to twenty players, out of doors.

This game is played when the sun is shining. One of the players is the moon, and takes her place in a large area of shadow, such as would be cast by a large tree or a house. As the moon belongs to the night, she may not go out into the sunshine.

The other players are morning stars, and as they belong to the daylight, their place is in the sun. The morning stars dance around in the

sunlight, venturing occasionally into the shadow where the moon is, saying:

O the Moon and the Morning Stars,
O the Moon and the Morning Stars!
Who dares to tread — Oh,
Within the shadow?

The moon tries to catch or tag them while they are in the shadow. Any star so caught changes places with the moon. (This game[1] is played by little Spanish children.)

[1] Jessie H. Bancroft, Games for the Playground, School, and Gymnasium. The Macmillan Company, New York. Other nature games in the same book for children between the ages of six and nine years are "Tree Party,' "Flower Match," "Grass Blade," and "Leaf by Leaf."

PLAYMATES

CHAPTER VIII

THE PLAYGROUND

The playground is the child's world. It is becoming more and more an institution established by cities as a necessity for children otherwise deprived of play by the dense population, crowded streets, and swiftly moving motors of our modern civilization.

It is on the playground that a child has his "corners rubbed off." He finds here the place that he can take because of his individual merits; if his peculiarities work for the benefit of others, he will find many friends, but if he is not agreeable he will be ridiculed or shunned. He is judged by his social value.

A playground which is intelligently supervised makes most directly and surely for strong character and good citizenship. If in the directed play, the ideals of honor, justice, bravery, kindness, and courtesy are upheld, these will tend to become the standards in the freer periods when adult supervision is limited to the protection of life, property, and rights. The social ends to be attained, according to the Proceedings of the Third Annual Congress of the Playground Association,[1] are cleanliness, politeness, formation of friendships, obedience to law, loyalty, justice, honesty, truthfulness, and determination. Mr. Kirkpatrick says:

> Children enjoy playing with an older person who leads according to rules, and they thus learn to appreciate the value of rules, so that they become indignant with the companion who interferes

[1] August, 1909, Vol. III, No. 3, p. 198.

with the game, and consequently with the freedom of each player, by refusing to conform to rules or by trying to cheat.

The great lesson of law as a means of freedom is nowhere so well taught as in well-directed and orderly play. In no other place can a child so fully realize for himself the value of law as on the playground. A teacher who can successfully lead children to play happily in accordance with whatever rules are necessary, is not only forming a public sentiment in favor of orderly and fair play, but is also preparing the children for good citizenship more effectually than she can possibly do in the schoolroom, where the children have not so keen a personal interest in what is being done.[1]

SPACE FOR VIGOROUS PLAY AND SOCIAL DEVELOPMENT

It is needless to speak of the physical and mental benefits of a playground for city children; it provides as near an approach to healthful country conditions as can be supplied to those unfortunates who live in cramped quarters. Fresh air, exercise, and real play develop muscles, bodily organs, keen and quick thought, will power, and happiness. The apparatus furnishes what might be given by the natural resources of the country and the playthings which

[1] Edwin A. Kirkpatrick, Fundamentals of Child Study, p. 153.

the country child can make for himself. In the child's best playground, the country, he can climb trees and fences, hang from a branch, swing from the apple tree, make a wreath of leaves or flowers or a basket of burrs, seesaw across the watering trough or a fallen log, wade in the brook, dig in the earth, slide down the haymow, skip stones on the water, or skate on the pond. The playground apparatus should supply similar exercise, as it is needed by the healthy growing body and mind.

For the country child, too, there is advantage in attending a playground; his benefit comes principally from the social emulation and coöperation demanded, although he is also developed physically and mentally and thus becomes more alert and energetic. If a farmer's child begins too early to help in the heavy work, some muscles will be overexercised and others stiffened. The apparatus and games used in such a case should seek to give flexibility as well as grace and poise of carriage. The boundary fence on a farm holds within its limits many problems involving much care and labor, but the same fence ought not to shut in the thoughts of the household. The playground widens the mental horizon, brings in new interests, and attracts the child's attention to a larger world. To the child separated from intercourse with companions there is excellent training in meeting other people and in learning to work with them. The adult who was never allowed in his early days to mingle freely and on equal terms with those of his own age is generally hampered by his lack of training in comradeship; he is too self-conscious to be at ease in intercourse with his fellows.

The carefully reared only child, surrounded by toys, nurses, and admiring relatives, will miss much of the joy of life if he is shut away from association with those of his own age.

He needs social play in order to form a right estimate of himself; he "finds himself" only as he sees approval or disapproval in the actions of his comrades, and only as he becomes inspired with feelings larger than his own when he works together with his friends for a common cause. The "play groups among children . . . are clearly the nursery of human nature in the world about us."[1] A child who does not associate in real play with other children is not as thoroughly "human" as he should be.

For all children, whether in city, suburb, or country, in large families or small, the social training of the playground is invaluable. It develops character and makes for intelligent democracy where each man contributes his best for the welfare of all.

A child should be at least six years of age before he is allowed to go to a general playground, but he can be prepared for it in the smaller places set apart for mother and babies. In these he should learn two things — to take care of himself while playing, and to respect the rights of others. Even with little children the frequent "Don't, you will hurt yourself," heard from mother's and sister's lips, should be changed to "Do, but be careful." A few falls and bruises will teach a child more than much caution and advice, but the adult must use judgment in allowing the child to endanger himself only when no permanent injury is likely to ensue. A healthy boy or girl is developed, not by the prohibition of activity, but by the right use of all kinds of activity. The little one should learn to climb the benches or stairs, to run, jump, swing from the railing. He should climb into the swing, slide down the incline, ride on the seesaw, always guarded but seldom interfered with. It is this independent activity which will make him

[1] Charles H. Cooley, Social Organization, p. 24.

self-reliant, courageous, and also careful. In the small playground the child can learn to give up his toy to another when he has had possession of it for a reasonable length of time. If this idea of yielding to the rights of others, as well as guarding one's own rights, is started before a child is six, it saves many a seemingly hard lesson later.

For baby play, besides the hammock, swing, short slide, stairs, and seesaws, there should be toys and a large shaded sand pile with pails, shovels, and tin molds. The sand can be used in many of the ways suggested for seashore plays in the previous chapter, although in the playground for small children it is not possible to make any very elaborate scene. It requires more than the legitimate space, and children under six do not think connectedly or perseveringly enough to construct one. The toys should include balls, reins, trains, blocks, wagons, wheelbarrows, scales, dolls, paper and cloth, doll carriages, dishes, stoves, beds, furniture, brooms and dustpans, and other articles which will stimulate the child to reproduce the best in his home life and environment.

Children under four will enjoy playing with the toy alone, but after that age the normal child will wish to include a playfellow in his dramatization. He should be encouraged to buy bread and sugar from his neighbor's stores in the sand pile, to take his doll with him to a friend's house where dishes on the table suggest an early dinner, to go driving with some other playmate who has a pair of reins. This simple play is the beginning of the right kind of association with playmates, where one's own toy play is shared with another who returns in kind for the sake of mutual pleasure.

A child of six may enter the larger playgrounds in some cities, but as a rule it is better to keep him in the small one for a year or two longer. He is not developed enough to

compete with others and he does not care for games which have many rules. He likes to use the larger apparatus in order to gain control over it, but his "turn" often comes at long intervals. He has not exhausted the possibilities of the toys in the small playground and can make more elaborate things in the sand if one corner of the pile is reserved for the children between six and eight years.

The organized games which are enjoyed in these two years must include most of the children in the play, have few rules, and be such as can be taught easily to a group which changes daily. The traditional games answer this purpose, such as "London Bridge."

All play should help the child in his reaching out for fuller and completer living and should never lose sight of one of the chief purposes of the playground, "the cultivation of a sense of the joy of life by which the soul is harmonized and unified and a play spirit for life's work is acquired." [1]

Games for the playground for children between five and eight years are suggested in Part I.

[1] Proceedings of the Third Annual Congress of the Playground Association, p. 93.

CHAPTER IX

INSTITUTIONS

Out through the doorway of the family life the little child looks upon the life of the neighborhood, and when he steps across its threshold he carries with him the same way of thinking and acting that has become a habit within the smaller limits. If he has felt work as an interesting, happy activity, he will be more likely to find it so in the institution of industry; if the authority exercised has helped in developing self-control, the child will be better able to understand a democratic government.

The right relation toward the wider environment can be promoted by dramatizing the activities of the neighborhood and entering heartily into the festivals which are observed by the community. The way in which a child plays out the different characters which he impersonates will bias his attitude toward the principles for which these characters might be made to stand. If he plays street cleaner and trudges around tidying the room, he should be encouraged to do the work faithfully. If he is a postman, he must not leave his task until it is finished.

Our young citizens need to grow into a respect for the institutions of family, state, church, industry, and law. The dramatic games which will foster this attitude have been given in other connections. They are such as the tradesman, blacksmith, grocer, shoemaker, farmer, and the city's helpers — fireman, postman, policeman, soldier. In all plays faithfulness and honesty should be emphasized.

It is in the play of policeman particularly that the relation to government is emphasized, for the police are to the child a visible embodiment of the law of the country. If the child is encouraged to play that the police take care of lost children, help people across the street, and protect homes at night, the thought will grow that laws are for the benefit of the people ruled. A child who has had the threat held over him that the policeman will take him away if he is not good will play that the police arrest drunken men or catch robbers; a defiant attitude toward law will be formed and the child will seek to evade it.

"Playing soldiers" will not harm the peace movement. The flag and cap are the interesting parts of the soldier's equipment to a little child, and through these loyalty and love for our country can be made to thrill young hearts. The gun can be relegated to the hunter's outfit. The right attitude toward this weapon was revealed in a conversation with a five-year-old boy. As he and a grown friend were walking along a country road, he exclaimed: "Do you know what I would do if I saw a bear coming out of those woods? I'd just take my gun and shoot him!" "What if a squirrel came running out?" was asked. "I'd leave him alone." "And a rabbit?" "He's too little! Lions and bears might hurt people, but I would n't let them, I'd shoot them first." This conversation revealed the dramatic play which the little fellow was living in his mind, in which he was the hero, courageous and daring in protecting others, yet kind to the weak. The gun was his aid in taking care of others. It is such dreams, joined to action, which produce manliness.

FESTIVALS

Festivals arose through the necessity which man felt of reënforcing his own ideas in regard to certain events with the accumulated ideas of many companions. At these happy times the children should feel the interest of the whole community; the celebration should include more than the home circle.

Those festivals in which the children would be most interested are: Thanksgiving, a giving of thanks for the abundance of the harvest which supplies for the coming winter; Christmas, a day for the giving of loving gifts, set apart to commemorate the bestowal of God's best gift on the world; Easter, the season of the miracle of reawakening life; May Day, a time to rejoice at the bright sunshine and many-colored flowers; Fourth of July (in the United States), an occasion for emphasizing loyalty to our country.

Besides the actual celebration of the festivals, they may be relived through dramatic play or through pictures.

Thanksgiving. One of the boxes in the children's corner can be altered into a barn and the children can play that they are the farmers bringing in barrels of apples, potatoes, etc. (Paper rolls on which ribbon is wound make good barrels.) Let children play that they are storing food for animals as well as man. The train can be used to bring the produce to the city, where little mothers can buy it from storekeepers for the Thanksgiving dinner.

Picture books can be made of the vegetables cut from magazines and seed catalogues.

Paintings or drawings can be made of all the different fruits and vegetables found at the grocery store.

The children might invite a few friends to share in some jelly or preserve which they had helped to make.

The singing of hymns of gratitude in the home will help to impress the meaning of the day.

Christmas. Children can make simple gifts for those whom they love best. They should never be compelled to give them away, but should be encouraged to do so. Love must go with the gift, or it is worse than valueless. Children can help in making many decorations for the tree, and they miss much of the Christmas merriment if they are not allowed to help in the trimming. When the evening comes, all should join hands and dance around the tree.

If a few bells are supplied, or horse reins with bells, the children will dramatize the story of Santa Claus. This gives an outlet for some of the feverish excitement which children unfortunately experience in the weeks previous to the day itself.

Drawing paper may be covered with pictures of the night before Christmas. Blocks in the shape of bricks make excellent chimneys, and a paper-doll Santa Claus will slide down noiselessly and leave plenty of presents while the dolls are fast asleep in their beds.

Some of the decorations which the children can make for the tree are:

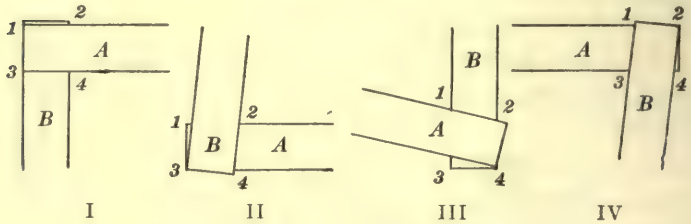
(*a*) *Stars.* Narrow strips of silver or gold paper, pasted together at the center and fastened to the tree with florist's wire. (The youngest child can contribute these to the tree.)

(*b*) *Rosettes.* Paste or pin two long narrow strips of paper, one of pink and one of gold, over each other at right angles. Fold them over each other alternately, and continue the process as long as the paper lasts. (See illustration, p. 260.) The result will be a pair of stairs, or what is sometimes called an accordeon. Fasten the two ends of the "stairs" together.

(*c*) *Flower chains.* Cut a strip of green tissue paper one inch wide. Twist this between thumb and finger to make a

long stem. Cut circles of tissue paper, four inches in diameter, of any desired color. Punch a hole in the center. Thread these upon the stem about four inches apart. Pinch them closely to the stem just at the center. These make much daintier chains than the interlocking rings (illustration, p. 127), although the latter are pretty on the Christmas tree if made of white tissue paper or of very narrow gold or silver strips.

Cornucopias (illustration, p. 133) and *baskets* (illustration, p. 141), if decorated with tiny stars and lined with a contrasting color, make pretty decorations for a tree.



STRIP FOLDING FOR ROSETTES

I, place end of strip *A* on top of *B*; II, fold *B* back over *A*; III, fold *A* to left over *B*; IV, fold *B* toward front over *A*; repeat folds to end of strips

Easter. The celebration of Easter, or spring, in church and synagogue dazzles the child with the beauty of the flowers which he has not seen through the long winter. The care of one unfolding bulb will teach the child to appreciate the miracle of growth. When the blossom unfolds, the child should invite his friends to see it, or carry it as a gift to someone whom he loves very much. The children might make a flower picture book, either by painting or cutting flowers from magazines. Encourage children to express every experience through drawing.

May Day. This day is essentially the children's own. It belongs to young life, and it is one of the rights of childhood

to recognize the thrill of joyous outdoor living by gathering together a party of little ones to dance over the grass around a dainty Maypole. If the streamers are of alternating colors, — for instance, pink and white, — it is a simple matter for even small children to have a very pretty Maypole dance.

MAY IS THE CHILDREN'S MONTH

For five-year-old children the figures of the dance might be such easy steps as follows:[1]

1. All walk once around circle to right and reverse to place.

2. Those holding white streamers take two steps toward pole and kneel. Those holding the pink, skip once around circle to right. Reverse and skip back to place. Those with white streamers stand and step back to place.

Repeat with those with pink streamers kneeling and the others skipping.

[1] To the music of "Bluff King Hal," from "Folk-dances and Singing Games," by Elizabeth Burchenal. G. Schirmer, New York.

3. Those with pink streamers hold them high over their heads. Those with white take two steps toward pole, face to right, and skip twice around pole. Reverse and skip back to position. Take places on circle.

Repeat with white standing on circle and pink skipping inside.

4. All join hands, advance two steps toward pole, and back to circle. Repeat three times.

5. Drop streamers at signal.

The music must indicate when to start and stop the different movements.

Six-year-old children can introduce the following figure:

White advance two steps toward center, face to right. Pink face toward left on the circle. Both walk twice around pole in opposite directions. Reverse and walk to place.

For seven-year-olds figures 1 and 3 may be done joining hands and sidestepping around the pole. The figure introduced for six-year-old children can be given with a skipping movement.

Instead of figures 4 and 5 use the following:

White advance three steps toward center; as they return to circle, the pink step in. This alternating in-and-out movement continues for eight times.

White stand still holding streamers low. Pink face to right holding streamers high. All pink start together. Each pink steps first back of one white, then in front of one, then back of one, and by this alternating weaves the pink in and out among the white. This can be done only a few times, but it leaves a pretty braided canopy and is much less confusing than when both colors weave in opposite directions.

If a May queen is chosen, let it be for the reason given in the well-known rime:

Who shall be Queen of the May?
Not the prettiest one, not the wittiest one!
Nor she with the gown most gay!
But she that is pleasantest all the day through,
With the pleasantest things to say and to do, —
Oh, she shall be Queen of the May!

Fourth of July. The pleasures of this day, in the new era of the "Sane Fourth," will be found in the pageants and parades. Little children should be taught how to salute a flag, should be dressed in caps and epaulettes,[1] and have some stirring story of bravery read to them. The smallest children may learn:

Our country is America and we are Americans.

Those of five can repeat:

Our country is America,
Our flag red, white, and blue,
To this, the land of liberty,
Forever we 'll be true.

For six-year-olds the stanza might be:

There are many flags in many lands,
There are flags of every hue,
But there is no flag in any land,
Like our own red, white, and blue.

At seven years of age "America" should be memorized.

The flag should never be used as an everyday plaything. It should hang high in the children's room and be taken down only for play upon special occasions. In this way reverence and love for it can be inculcated.

[1] Directions for making the cap will be found in Chapter IV.

SUMMARY

THE MEANING OF PLAY IN LIFE

In every language can be found a phrase equivalent to the one so often heard: "The child is father to the man." Some races have believed that at certain stages of development a new soul entered into and transformed the personality, yet even these peoples had one word which stood for both the old and the new creatures, showing that they felt the continuity of the self through all changes. As the theory of the evolution of the world was formulating in men's minds, the process of becoming grew as interesting, perhaps more interesting, than the results which had been attained. Attention was directed to the gradual growth of the human being, and men became aware that in the little day-old baby were, in embryonic form, all the possibilities and capacities of the adult.

The animal at the pupa stage is often very unlike the mature animal in form, characteristics, and needs. Physically the baby differs greatly from the adult; his head occupies a much larger proportion of his whole stature, and his internal organs are of different structure. Childhood is very different from manhood in its interests and impulses, its mental attitudes and abilities. It is not possible to nourish the developing physical and mental life of the immature human being with the same food which develops the adult.

It has been the object of this book to suggest the kind of food which would help the immature child to develop

into the most efficient manhood or womanhood. In order to select this food, one must understand the cravings of the child and how to satisfy these in such a way that he will desire an increasingly more nourishing fare. If life is compared to a journey, the guide must see clearly where the child stands, at what rate he has power of progressing, also the next step it would be well for him to take and how to direct his efforts in order to achieve this step, and, lastly, it ought to be perceived with open vision where the path will probably lead.

Every step can be considered both as a point already reached and as a vantage ground from which new advance can be made. For this reason there may be many goals in view, all registering progress along the road to a more universal goal. Such a view of continuous progress toward fuller and richer living is really a moving, developing goal. There is no static end, for "to arrive" means also "to go further."

The individual must live each stage of his development, each hour of his day, to the fullest extent of his power, in order to attain the highest which is possible for him; he must form a habit of using each moment for growth. It is of great importance that in the first years of life a good start be made for the future steps which are to be taken in physical, mental, and moral development. If in these years a child finds himself in an environment which suggests growth in the right direction, he will, by striving with all the effort he is able to expend, gain the attitude of grasping all the means within his reach to help in his advance.

The first eight years constitute a fairly definite period in which growth proceeds by leaps and bounds. The daily development appears to be slow, but when one realizes from what seeming nothingness it arose, the proportionate improvement is felt to be tremendous. At the beginning

is a tiny infant, whose one power is the instinct to seek physical nourishment. Out of the first uncontrolled cries and movements must be built up a mental content which will regulate these spontaneous outbursts and make them occur at the will of the individual for a definite purpose. At the close of the eight years is found a child with control over the larger activities of his body, able to respond to his physical and social surroundings in many different ways, and with certain fixed habits which will influence his future life.

The character of movement changes rapidly in the first months. At first, repetitions are generally due to excitement of a nerve cell; they are mere outbursts of nervous energy, the waving of arms and kicking of legs, but soon they are made because the feeling of the motion itself is pleasureable. The next development is the imitation of some observed motion, such as "bye-bye," and later still the child imitates because he wants to learn how it feels to produce some result, as when he purposely pushes a chair to the other side of the room. It is not until a child is five or six that the result itself becomes of great value, then he often wants to put forth considerable effort to make something he can play with, such as a kite.

It is through this activity, at first spontaneous and later purposeful, that the child's brain power is developed. There are certain centers in the brain for mere sight and hearing. These are in all brains, even those of the imbecile type, but their presence does not indicate that the person understands what he sees and hears. Around these centers are generally embryonic nerve cells which may or may not be developed and which control the understanding of what is presented to the senses. It is these latter cells which grow through the movements of the body, and in which is developed the power called mind.

It is when the far-reaching influence of movement in the development of brain power or mind is comprehended that the importance of early movement-play is realized. Exercise which does not overtax the muscles strengthens them, gives them more power to exercise again, and if this exercise calls for thought expression as well as skill, it develops the brain power also. Rhythmic movement tends to give a control which is steady and balanced; if it calls for effort, not too strenuous, it trains the will power, and if it is pleasurable, there is a tendency to repeat it.

What is the child trying to do in these first eight years? He must be active because it is the law of his nature, and he is trying to make this activity as pleasurable to himself as possible. What does the adult think the child ought to do during this time? He should begin to form right habits, physically, mentally, morally, and thus to develop into a child who is healthy, happy, intelligent, kind, self-reliant, truthful, and trusting. Pleasurable change is what the child desires; development is the aim of the adult.

Can the aims of the child and adult be harmonized? Pleasurable activity is playful activity. It may be called play when the result attained has no direct relation to the necessary situations in life, and it may be called work when such a relation exists. True play is not idling the time away; it may call for the expenditure of much effort and be delightful because it so exercises the will power. A child under eight desires to play most of his time, and to be playful all the time. Dr. Dewey says: "Playfulness is a more important consideration than play. . . . The playful attitude is one of freedom."[1] If developed as an attitude of mind it can be carried over into the working periods of life and give freedom and joy in such times of necessity.

[1] John Dewey, How we Think, p. 162.

During playtime the mind is unhampered and not only grasps with ease and quickness but retains the impressions made; the imagination plays around them and brings them into relation with other experiences in life. Ideas formed in moments of play acquire an attractive power which urges the child to repeat them and enlarge upon them. Since playfulness is of such value in giving richness to the present moment and in determining the direction of the attention and the individual's attitude toward the world, the adult must feel that by providing the stimulus for right ideas at playful moments he is supplying the most effective education. Child and adult can work together in mutual sympathy and with best results when right habits are nourished through the encouragement of play and playfulness. "To play" and "to educate" may indicate the same process from two points of view if right conditions are provided for the child.

This play-education should train the child along two lines, imagination and effort. He should be led to imagine ever more ideal conditions, nearer the adult standard, and to increase his power of producing these. A child after very many repetitions tires of the purposelessness of his play and demands a result more like that which the adult achieves. If he grows normally, he must expect of himself more difficult acts, and he must accomplish these if he is to keep "the feeling of power which we find to be the chief source of satisfaction in almost all play."

"In order that playfulness may not terminate in arbitrary fancifulness and in building up an imaginary world alongside the world of actual things, it is necessary that the play attitude should gradually pass into a work attitude."

King says that imitation plays an important part in the interests of a child between two and a half and six years,

and continues: "This is above all the time for mimic plays or reproductions of all sorts of simple social actions."[1] As he works out his play he becomes conscious of the difference between what he would like to produce and what he is able to accomplish.

This is apt to arouse two very different sorts of interest in the objective world. In one case depression is caused by this disparity. The consciousness of the inability to realize his images inhibits all activity. Interest in everything is lost, and the child settles down to take the humdrum world as it is. Nothing can be more unfortunate for the future of the child than this early ennui. The opposite type of child realizes the disparity as keenly, but offsets it by an ideal world of his own construction, within which he realizes himself completely. Both attitudes are unfortunate, and yet few children escape one or the other in this transition period.[2]

The first child will lack the imagination which gives joy and independence in one's work, and the second child will lack the effort which is necessary to accomplish results of value. The adult can help a child to keep the sane balance between these two extremes and so develop the habit of setting up an ideal and striving towards it.

"To be playful and serious at the same time is possible, and defines the ideal mental condition."[3] If to the little child his world has an aspect of play combined with its earnestness, he will form a habit of mind which will develop a self-activity and self-control that means freedom under the law.

In all activity the child has but one aim,—*to play*,—and yet this play means the wisest kind of self-teaching. The adult may see most clearly the educational aspect of the

[1] Irving King, The Psychology of Child Development, p. 173.
[2] Ibid. p. 174.
[3] John Dewey, How we Think, p. 218.

activity, yet she should be careful to keep the playfulness with the child, never allowing the educational aspect to spoil the spirit. The older person must cultivate the real play spirit in order to accomplish the best results. Froebel's life-message, "Come let us live with our children," means just this attitude of entering sympathetically into the child's life of earnest play and helping it to realize good ends.

Little children will not be saints according to our standards, however carefully they are reared. The character which we hold as ideal is the result of long training. That this education may be most efficiently started, these first years must show some results. The goal which we hope to reach at the end of these first eight years is a child who is mentally and physically active and yet able to control himself in all the ordinary situations in which a child of this age would be thrown upon his own responsibility. He should be self-reliant and yet trustful — a well-defined personality and yet with the social inclination to take the great step of the next stage which is the subordination of self toward happy efficiency in relation to one's community.

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[1] List compiled by Clara Whitehill Hunt, superintendent of the Children's Department of the Brooklyn Public Library. Used by permission.

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For children between four and six years of age.

STEVENSON, ROBERT LOUIS. A Child's Garden of Verses. Charles Scribner's Sons.

STRATTON, HELEN (Illustrator). Hansel and Gretel. Blackie and Co.
For children over six years old.

TAPPEN, EVA MARCH. The Children's Hour. Houghton Mifflin Company.
For children over six years old.

TAPPEN, EVA MARCH. Folk Stories and Fables. Houghton Mifflin Company

WIGGIN, KATE DOUGLAS, and SMITH, NORA ARCHIBALD. Pinafore Palace. McClure Co.
Verses for children over five years old.

Selected lists of the best current books for children are published at intervals by the Literature Committee of the Federation for Child Study Ethical Culture Society, New York City. These can be obtained upon application for fifteen cents.

BOOKS CONTAINING SONGS AND GAMES FOR YOUNG CHILDREN

BANCROFT, JESSIE H. Games for the Playground, Home, School, and Gymnasium. The Macmillan Company.

A comprehensive book of games of all kinds for all ages.

BENTLEY, ALYS. The Song Primer. The A. S. Barnes Company.

A collection of many excellent songs and games for little children. The words are simple yet choice and the music rhythmic and descriptive.

BENTLEY, ALYS. Play Songs. The A. S. Barnes Company.

Contains many of the same songs as "The Song Primer" and a few additional ones.

BOSTON NORMAL SCHOOL OF GYMNASTICS ALUMNI. One Hundred and Fifty Gymnastic Games. Geo. H. Ellis Co.

A collection of games for older children with some very good ones for the children between six and eight years of age.

BREMNER, KATE. Song Games and Ball Games. The A. S. Barnes Company.

Contains dances and games for older children, with a few very good ones for children between five and eight years of age.

BROWN, CORINNE. One and Twenty Songs. C. L. Anderson Publishing Co.

A small collection of songs, principally Mother Goose, with good music.

BURCHENAL, ELIZABETH. Folk Dances and Singing Games. George Schirmer.

CRAWFORD, CAROLINE. Dramatic Games and Dances. The A. S. Barnes Company.

An original collection of games and dances interesting to children and with artistic value from cover to cover.

CRAWFORD, CAROLINE, and FOGG, ELIZABETH ROSE. Rhythms of Childhood. The A. S. Barnes Company.

ELLIOTT, J. W. Mother Goose Nursery Rhymes. McLoughlin Bros.

Excellent descriptive music for these rimes.

FORBUSH, WILLIAM BYRON. Manual of Play. George W. Jacobs & Company.

Contains suggestions with regard to all phases of the child's play life.

GRANT, JOHN B. Pussy Willow and Other Nature Songs. William Maxwell Music Co.

HILL, PATTY S. Song Stories for the Kindergarten. Clayton F. Summy Co.

Contains many beautiful songs for little children, with choice words and melody.

HOFER, MARI R. Children's Singing Games. A. Flanagan Company.

A collection of traditional games.

JOHNSON, GEORGE ELLSWORTH. Education by Plays and Games. Ginn and Company.

A book which shows the interests of children at different ages and describes many suggestive plays.

JONES and BARBOUR. Child Land in Song and Rhythm. Arthur P. Schmidt.

A book with many short songs for the four-year-old child.

NEIDLINGER, WILLIAM H. Small Songs for Small Singers. George Schirmer.

An excellent song book for young children. Words and music are choice, and the humor is of the best type.

ORTH, L. E. Mother Goose Songs without Words. Oliver Ditson Company.

A good book to cultivate appreciation of rhythm in little children, as the music is very descriptive.

POULSSON, EMILIE. Father and Baby Plays. The Century Co.

POULSSON, EMILIE. Finger Plays. Lothrop, Lee & Shepard Company.

A collection of finger plays which appeal to all children.

POULSSON, EMILIE. Holiday Songs. Milton Bradley Company.

POULSSON, EMILIE, and SMITH, ELEANOR. Songs of a Little Child's Day. Milton Bradley Company.

An excellent song book for children between three and six years of age.

REED, CLARE SAWYER. Timely Songs and Games for the Kindergarten. J. L. Hammett.

A good collection of Sense games for children between five and eight years of age. This book may be used where children are musical, as words and melody are beautiful yet difficult.

RILEY and GAYNOR. Songs of the Child's World, No. 1. Jn. Church Co.

A collection of songs and games set to excellent rhythmic music.

SMITH, ELEANOR. Songs for Little Children for the Kindergarten and Primary Schools, Parts I and II. Milton Bradley Company.

TOMLINS, WILLIAM L. Child's Garden of Song. A. C. McClurg & Co.

WELLES and SMELTZER. Sense Games with Piper and his Friends. Milton Bradley Company.

A collection of games for the development of all the senses, for children between four and seven years of age. The words and music are rhythmical and good yet simple, so that the child's attention can be centered upon the main object of the game which is sense discrimination.

WHEELOCK TRAINING SCHOOL. Ring Songs and Games (compiled by Flora H. Clifford). Milton Bradley Company.

BOOKS CONTAINING SUGGESTIONS FOR MAKING TOYS OUT OF MATERIALS EASILY OBTAINED

BAILEY, CAROLYN SHERWIN. Girls Make-at-Home Things. Frederick A. Stokes Company.

BEARD, LINA and ADELIA B. Little Folks' Handy Book. Charles Scribner's Sons.

HOXIE, JANE L. Suggestions for Handwork in School and Home. Milton Bradley Company.

MCCORMACK, MARY A. Spool Knitting. The A. S. Barnes Company.

SAGE, ELIZABETH, and COOLEY, ANNA M. Occupations for Little Fingers. Charles Scribner's Sons.

BOOKS WHICH AID IN THE UNDERSTANDING OF CHILD LIFE

ABBOTT, ERNEST H. On the Training of Parents. Houghton Mifflin Company.

BIRNEY, MRS. THEODORE. Childhood. Frederick A. Stokes Company.

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GRUENBERG, SIDONIE MATZNER. Your Child To-day and To-morrow. J. B. Lippincott Company.

HALL, G. STANLEY. Aspects of Child Life and Education. Ginn and Company.

HODGE, CLIFTON F. Nature Study and Life. Ginn and Company.

KIRKPATRICK, E. A. The Individual in the Making. Houghton Mifflin Company.

NOYES, ANNA G. How I kept my Baby Well. Warwick and York.

OPPENHEIM, NATHAN. Care of the Child in Health. The Macmillan Company.

SCOTT, MIRIAM FINN. How to Know your Child. Little, Brown, and Company.

SHINN, MILICENT W. The Biography of a Baby. Houghton Mifflin Company.

SISSONS, EDWARD O. Essentials of Character. The Macmillan Company.

TYLER, JOHN M. Growth and Education. Houghton Mifflin Company.

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